APRIL 1958 NTS

4

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MAGAZINE

University Ne Hampshire

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Presstime News

"The dance was developed among men under the direct guidance of the gods."

Plato

BOLSHOI VISIT DEFINITE

Impresario **Sol Hurok**, in accordance with the new cultural exchange plan between the U.S. and the Soviet Union, has arranged for the famed **Bolshoi Ballet** to tour the US., beginning Apr. 1959 with a NY season at the Met. Other stops scheduled so far, in what will be at least an 8-week engagement, include Washington and San Francisco. A minimum of 150 performers will make the trip.

NYC BALLET IN JAPAN

As we go to press we hear that the Mar. 17 opening of the **NYC Ballet** in Toyko to a distinguished diplomatic audience, including Japan's imperial family, was greeted with wildly enthusiastic applause, cheers and a shower of bouquets. The program of "Serenade," "Pas de Dix," "Interplay," and "Western Symphony" drew repeated curtain calls. The co. remains at the 3,000-seat, arena-style Roma Th. for 2 weeks, and on Apr. 1 moves to the smaller Sankei Hall, which has better accommodations for hanging the decor necessary for the co.'s dramatic works. On Apr. 10 the co. opens a newly built theatre at the Osaka Arts Fest.

In addition to the dancers listed in the Mar. Presstime News as not going on tour, we must include **Yvonne Mounsey, Barbara Fallis** and **Richard Thomas.** Artistic Dir. **George Balanchine**, who was scheduled to be in Japan briefly, did not fly over, since his wife **Tanaquil LeClercq** had not fully recuperated from a recent gallstone operation.

The co. is scheduled for 8 weeks at the Empire Th. in Sydney, Australia, Apr. 17-June 11, and the same amount of time in Her Majesty's Th., Melbourne, June 12-Aug. 5. Aug. 8-10 they will give 4 perfs. at the Univ. of the Philippines in Manila.

The co. returns to NYC on Aug. 20 and opens a 5-week City Center season, Aug. 25-Sept. 28. During Oct. it will appear at several universities, including Michigan State (Oct 13-15), Indiana U., and Purdue. Plans also call for Oct.-Nov. rehearsals for 5 new Balanchine works to be presented during a Dec.-Mar. season at City Center, and a spring U.S. tour.

In addition to impresario **Paul Szilard**, who arranged the tour during a 2-yr. negotiation period, the administrative staff which went to Japan included Gen. Dir. **Lincoln Kirstein**, Gen. Mgr. **Betty Cage**, Asst. Mgrs. **Edward Bigelow** and **Barbara Horgan**, Ballet Mistress **Vida Brown** and Asst. **Una Kai** (who is also one of the dancers). **Dr. Mel Kiddon** accompanied as staff physician.

SLOW BOAT TO BRUSSELS

With transportation costs the principal factor in determining how many dance cos. will represent the U.S. at the Brussels World's Fair, one co., as announced last month, is definite and several are being considered. **American Ballet Theatre**, which will already be on tour in Europe, will perform at Brussels July 2-4, and Aug. 5-10. According to Jean Dalrymple, who is making arrangements for the U.S. dance co. visits, it is also quite possible that the **Jerome Robbins** group dancing at Spoleto may appear, tentative dates set at July 15-20. The newly formed **Bambi Linn-Rod Alexander** Dance Jubilee Co. is a possibility for Sept. And if NY City Center's prod. of "Carousel," with its **Agnes de Mille** dances, is sent over, there may be a special all-Agnes de Mille dance program.

MARTHA GRAHAM SEASON

Martha Graham & Co., presented by the B. de Rothschild Foundation, appear Apr. 1-12 at the Adelphi Th. for 15 perfs. Two new works will be given. "Clytemnestra," 4-part work (curtain time 8:00 and 2:00 p.m.) for orchestra and 2 voices, with Miss Graham in the title role, will be premiered on opening night. With music by young Egytian composer Halim El-Dabh, settings by Isamu Noguchi, and lighting by Jean Rosenthal, the drama is set in the realm of Hades, and has its point of departure in the Greek cycle, the Orestia.

The second and shorter new work, "Embattled Garden," to a Carlos Surinach score, with sets and lighting by Noguchi and Rosenthal, will be premiered Apr. 3. Set in the Garden of Eden, its theme is that man must forever be betrayed and lose his paradise. Miss Graham is scheduled to dance at every performance. Advance mail orders are reported to be heavy and coming in from half way across the country.

JEANMAIRE-PETIT BALLETS DE PARIS

Roland Petit's Ballets de Paris, re-formed recently for a Paris season, will open Apr. 7 at the B'way Theatre for a 6-week season, with the possibility of an extension. **Zizi Jeanmaire** and Petit will co-star in her 1st U.S. appearance with the co. since its 1949 tour. The co.'s last tour here, in 1953, featured Colette Marchand and Leslie Caron. The co.'s leading dancers this time include **Ariel Auclerc, Jane Laoust, Veronika Mlakar, Rino Adipietro, Jose Ferran** and **Dick Sanders.** (See p. 35).

FESTIVAL OF TWO WORLDS

Plane-loads of dancers are beginning to take off for Spoleto, the Italian town where the **Festival of Two Worlds**, founded by composer Gian-Carlo Menotti, takes place June 5-29. Two dance cos. will be in residence. A group under choreographer **John Butler**, scheduled for 10 eves. of "chamber ballet," leaves Apr. 12. Dancers include **Carmen de Lavallade, Glen Tetley, Charles Saint-Amant, Buzz Miller, Tina Reis** and **Coco Reis.** Repertoire, as yet untitled, consists of 4 new Butler works; 2 with sets and costumes by Jac Venza, 1 by Rouben Ter-Arutunian, and 1 with sets by Alexander Calder and costumes by Goeffrey Holder.

On May 25 the other dance contingent, under the direction of Guest Artist **Jerome Robbins**, takes off. This co. includes **Jay Norman, James Moore, Tom Abbott, Bob Bakanic, Patricia Dunn, Gwen Lewis, Wilma Curley, Beryl Towbin, Sondra Lee, Lauren Hightower, Paul Olsen** and **Erin Martin.**

The Robbins program, called "Jerome Robbins Presents," will include a premiere of Robbins' "Jazz Sessions" with score by Bob Prince, sets and costumes by Ben Shahn; a revision of Robbins' "The Concert," with costumes by Irene Sharaff and decor by Saul Steinberg; **Herbert Ross'** controversial "The Maids," and **Todd Bolender's** revision of his "Musical Chairs." Scheduled also is Robbins' "Afternoon of the Faun." After 9 Spoleto performances, "Jerome Robbins Presents" will probably appear at the Brussels Fair. A Paris-Venice-Milan tour is possible.

BALLET THEATRE LOOKS AHEAD

American Ballet Theatre Workshop presents 4 new works at the Phoenix Th. Apr. 21. Two will be by **William Dollar:** "The Birds" (Respighi) and "Octet" (Stravinsky). The other 2, as yet untitled, are by **Herbert Ross** and **Enrique Martinez**, the latter's to an original score by B. T. Conductor Kenneth Schermerhorn. "The Birds" will be danced by members of the Workshop, the other 3 ballets by members of the co. (with the exception of **Violette Verdy**, who returned home to France, and will rejoin the co. in No. Africa).

The co. of 65 leaves Apr. 25 for a 4 1/2 month, 23 city tour of Europe and No. Africa that opens Apr. 28 in Casablanca, Morocco, and ends Aug. 17 in Santander, Spain. Other countries to be visited are Poland, Germany, Finland, Norway, France, Belgium and Ireland.. A highlight of the tour will be the July 2-4 and Aug.

5-10 appearances at the Brussels Fair.

Four works new to Europe will be in the repertoire of 25 ballets. Herbert Ross accompanies the co. to stage "The Maids," for Paris showing only, with **John Kriza, Scott Douglas** and **Jillana Williams** in the lead roles. Ross will also rehearse his "Caprichos" for the tour. **Antony Tudor's** "Offenbach in the Underworld," Ross' "Paean" and **Alexandra Fedorova's** "Paquita Pas de Deux" (danced by **Nora Kaye** and **Erik Bruhn)** are other works to be seen abroad for the first time.

Samuel Krachmalnick, Guest Conductor with the co. since late Jan., has been appointed Musical Dir. beginning with the tour. (He conducts 3 Apr. perfs. of "Regina" at City Center.) He and Kenneth Schermerhorn will rehearse and direct the local musicians hired abroad for the orch. A pianist and music librarian will accompany them. New co. member as of Apr. is **Currie Peterson.**

Following the European tour there will be a Sept. 16-Oct. 5 B.T. Met season.

WIGMAN RETURNS

For the 1st time in 25 years, **Mary Wigman,** Germany's most celebrated exponent of modern dance, returned to this country for a visit. On vacation, she is visiting old friends and observing classes and performances. The 71-yr.-old artist arrived Mar. 6 and was feted at a Mar. 16 cocktail party at the home of **Arthur Todd.** On Mar. 17 Miss Wigman began a 3-day stay in Chicago, to be followed by 2 weeks in San Francisco and 2 weeks in Santa Monica. There is a strong possibility that she will return to the U.S. next year for teaching engagements.

JUILLIARD DANCE THEATRE

Three works by guest choreographers will be premiered by **Doris Humphrey's** Juilliard Dance Theatre on Apr. 11 and 12. Guest artists **Jose Limon & Co.** will be joined by members of the Juilliard co. in Limon's "Missa Brevis" (Kodaly), sung by the Juilliard Chorus under Frederick Prausnitz. Also premiered will be **Donald McKayle's** "Out of the Chrysalis" (Bloch) and **Anna Sokolow's** "Session '58," with composer Teo Macero conducting the Juilliard Orch. Proceeds go to the Juilliard Dance Scholarship Fund.

SUMMER SCHEDULE

Connecticut College Summer Sch. of Dance, which begins its 11th 6-week session on July 7, has again received a Rockefeller Foundation grant to help its modern dance program. The grant of $40,000 is to be used by the school during the summers of '58, '59 and '60 to "broaden its base of student enrollment and to keep student fees at as low a figure as possible," at the same time provide extra courses and esthetic stimulation.

The **Cape Cod Conserv. of Music and Arts** has again engaged **La Meri** to head its dance dept. Courses in Hindu, Spanish, ethnic, dance motivation and ballet begin June 23 and continue through Aug. 29 . . . The **Deborah London** Prof. Sch. of Dancing in Baltimore, Md., offers a special summer teachers course June 22-July 31, which includes work in ballet, modern, modern jazz, primitive and tap . . . The **Sch. of Ballet Repertory,** NYC, offers graded classes in advanced, intermediate and beginning technique for summer students, July 8-Aug. 16. The faculty consists of **Thalia Mara, Arthur Mahoney, Hilda Butsova, Yurek Lazowsky** and **Olga Tavolga.** The Sch. offers a list of recommended residences for out-of-town students . . . **Pearl Lang** returns to the U. of Colo. at Boulder to teach June 17-July 19. She will have a co. of 6 in residence. The summer sch .is enabling Miss Lang to grant 5 scholarships to talented dancers to augment the co. in a July 17 perf.

EAR TO THE GROUND

Before leaving for a month's engagement (Apr. 20-May 20) at the Colon Theatre in Buenos Aires, **Alicia Alonso** and **Igor Youskevitch** will do a single performance Apr. 5 with the Nat'l Symphony in Washington, D.C. . . . **Carmen Alvarez** replaced **Chita Rivera** in "West Side Story" when the latter left late March because of approaching motherhood.

"Swing into Spring," show biz gala scheduled for NBC-TV Apr. 9, 9-10 p.m., has added **Bambi Linn** and **Rod Alexander** to its cast. They appear in a special jazz concerto which will feature Benny Goodman on the clarinet. The cast includes Harry James, Ella Fitzgerald and Dave Garroway . . . Choreog. of the new B'way show "Packaged in Paris" is **Don Sky** of the Internat'l Dance faculty, which recently added **Tony Bocchino** and **Sonia Dobrovinska,** formerly of Dance Circle.

The America-Israel Found. gives an Apr. 1 farewell dinner at the Waldorf-Astoria for **Inbal,** to raise funds for a school and theatre for the co. in Tel Aviv . . . With the NYC Ballet in the Orient, the **Amer. Ballet Theatre** was scheduled to perform "Interplay" and "Les Patineurs" for the annual NY City Center Showcase benefit Mar. 24. Also on the bill: a "pas de deux" by Tallulah Bankhead and **Rod Alexander.**

Igor Youskevitch is writing a book on ballet technique, with emphasis on the male dancer, for Dance Press, Chicago . . . **Alexandra Danilova** suffered a head cut which required 3 stitches as a result of a collision with a piece of scenery at the Mar. 12 mat. of "Oh, Capitan " She missed the perf. that eve . . . Spanish dancers **Caracolillo** and **Maria Rosa** made their American debut in the B'way revue "International Soiree," starring Patachou.

HERE AND THERE

Jack Stanley asst. **Tony Mack** is featured at the Latin Quarter . . . **Vernon Wendorf,** Gladys Hight pupil who is ex-Ballet Theatre, is currently in "The Music Man."

Oleg Briansky, out of the Ruth Page **Chicago Opera Ballet** tour because of a pulled tendon, rejoined the co. mid-Mar. for the final section of its tour. He goes to Paris to join the **Festival Ballet** in Apr., for a 6-month tour.

Shortly after a major operation, **Eve Gentry** illustrated the effectiveness of **Joseph Pilates'** techniques for rehabilitation in a film on the subject made by Bruce Gentry . . . **Timmy Everett,** juvenile lead of B'way dramatic hit "Dark at the Top of the Stairs," has joined the modern dance faculty of the June Taylor Sch. So has **Robert Cohan,** formerly of the Graham Co. . . . Dance therapist **Marian Chase** demonstrated methods of work with mental patients in a Mar. 18 lecture at Turtle Bay Music Sch.

The 100th issue of the Schwann Long-Playing Record Catalog coincides with the 10th anniv. of the advent of the long-playing record. The Schwann catalog, available in all record stores, has a dance section compiled and kept up-to-date by our **Rosalyn Krokover.**

Walter Sorell, whose modern morality play, "Everyman Today," was successfully presented off-B'way and on TV, is

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conducting a weekly series called "The Dance as Theatrical Experience" at the New Sch. for Social Research. **Mary Anthony** and **Merce Cunningham** are among the dancers who have appeared as guest artists. The latter will teach an elementary technique course Apr. 7-June 27 at the Dance Players Studio . . . The announced beginners' class in Yoga by **Bhashkar** at the 7 Arts Center brought such heavy response that a separate Yoga Dept. under **Gian de Falco** has been set up . . . Celebrated French mime **Etienne Decroux**, who has been guest teaching at the Neighborhood Playhouse, is setting up a NY sch. of mime before leaving for France in May . . . **Ni Rondji**, adopted daughter of Mario, who shares a program with **Tilakam** at the Th. Marquee on Apr. 6, is a Balinese dancer recently arrived in NY after a year in Hollywood. She will accept students for serious study of Balinese classic and religious dances . . . **Barton Mumaw**, of "My Fair Lady," choreog. the successful Carnegie prod. of "Dark of the Moon."

The **New Century Dancers** gave their 2nd concert of the season Mar. 30 at the Straus Aud. of the Educ. Alliance. Two new works by **Joanne Steuer** and a revival of a **Benjamin Harkarvy** ballet were presented. The 3rd concert will be May 11 . . . A program of new works will be presented by **Dick Fitzgerald, Diane** and **Vol Quitzow** and **Deborah Zall** at the 92nd St. Y on May 3 . . . Fred Berk's **Hebraica Co.** appeared Mar. 16 at Carnegie Hall for the United Jewish Appeal Rally, and on CBS-TV's "Out of Bondage," Mar. 30 . . . **Lalli** presented a program of Hindu dance for children at the Henry St. Playhouse on Mar. 29 . . . **Gloria Contreras** and her Dance Group gave a program of Mexican dances on Mar. 9 at the Nat'l Arts Club.

Theatre for Young People, which presents musical plays based on the classics in an attractive format for children, offers "Mother Goose" on Apr. 5 and "Once Upon a Time" Apr. 12, both at 11 a.m. on Saturday at NYC's Town Hall . . . **Helen Frank**, who has frequently painted dancers on canvas and designed costumes for them, is having a 1-man show at the Chase Gallery Apr. 20-May 31.

FESTIVAL IN BIRMINGHAM

A week-end (Apr. 11-13) of performing and festivity is planned for the **Third Annual Southeastern Ballet Festival** to be held in Birmingham, Ala. Festival high point will be the Apr. 12 performance of works selected by DANCE Magazine's Assoc. Ed, **Doris Hering**. They include "Wand of Youth" by **Merrilee Smith (Atlanta Civic Ballet)**, "Caprice Classique" by **Wakefield Poole (Ballet Guild of Jacksonville)**, "Swan Lake (Act II)" **(Birmingham Civic Ballet)**, "Pas de Quatre" **(The Louisville Ballet Co.)**, Excerpts from "Metamorphosis" by **Dorothy Hinson Burnson (Jacksonville Civic Ballet)**, and "An American In Paris" by **Pittman Corry (Southern Ballet)**.

HERE AND THERE

Barbara Fallis, who did not go abroad with the NYC Ballet, was dancing in "Song of Norway" at the Palm Beach Music Fest. in late Mar. . . . **Zachary Solov** of the Met gave a lecture-demonstration on modern usage of the classical ballet for the Phila. Little Orchestra Soc. at the U. of Pa.'s Museum Aud. on Mar. 16.

Ballet Concerto of Los Angeles, dir. by **Michel Panaieff**, makes its formal debut in LA at the Wilshire Ebell Th. Apr. 26 and 27. Two programs will include "Swan Lake" and "Nutcracker" excerpts, plus 2 new ballets, "The Devil's Belt" and "The Tennis Game.." Featured are **Anna Cheselka, Irene Larsson, Vera Lee, Joyce Vanderveen, Lila Zali, Victor Moreno, Adriano Vitale** and Mr. Panaieff . . . **Violette Verdy** and **Michael Lland** perf. with the Baltimore Symph., March 15 . . . The **Joffrey Theatre Ballet**, bound from Ukiah to Eureka, Calif., on Feb. 18, learned that floods had made the route impassable. Rather than cancel, they instructed the driver of the co. bus to take an alternate route, 356 miles longer. They made it, but were several hours late. 600 of the 1,200 audience had waited. The Eureka show went on, beginning at 11 p.m.!

Ben Johnson, who teaches composition at the U. of Illinois, has composed the score for "The Zodiac of Memphis Street," an experimental theatre piece by W. Leach which includes dancers, actors and musicians. **Bessie Schoenberg** choreog. the dances for the Mar. 13 Sarah Lawrence College prod. . . . **Bruce King**, member of the Merce Cunningham Co., and on the faculty of Panzer College, N.J., presented a dance concert principally for children at the Adelphi College on Mar. 22 . . . **Miriam Roskin** lectures on dance as therapy at Bard Coll., Apr. 1.

The **Ellis DuBoulay Sch. of Ballet** gives an Apr. perf. in St. Joseph, Mo. . . . Dancers from the **Statia Sublette Sch. of Ballet** appear with the Erie, Pa., Philharmonic Assoc. at the Phil. Soc.'s annual Youth Concert Mar. 22 . . . Among the activities of the busy Dayton, O., **Lera Rae Dance Studio** are local programs for the real estate assoc. and the Ohio Bell Telephone Co.

William Glenn has been appointed head of the Dance Committee of the Governor's Centennial Commission in Minnesota. The 1st event scheduled is **Gertrude Lippincott-Robert Moulton** and co. in a Mar. program in St. Paul. The newly formed Centennial Ballet, under the dir. of **George Verdak**, includes **Maria de Baroncelli, Roslyn Bohrer** and Messrs. Glenn and Verdak, are planning a tour of the state in honor of the centennial year.

NYC APRIL CALENDAR

April 1-12, **MARTHA GRAHAM & DANCE CO.**; Adelphi Theatre
April 6, **NI RONDJI & TILAKAM**; Theatre Marquee; 8:30
beginning April 7, **BALLETS DE PARIS**; Broadway Theatre
April 7, **JEWISH HOLIDAY DANCE FEST.** for Children; 92nd St. Y; 11 a.m., 2:40
April 9, **REBECCA HARRIS** (ethnic); Carnegie Recital Hall; 8:30
April 11, **LALLI** (dances of India); Carnegie Recital Hall; 8:30
April 11, 12, **JUILLIARD DANCE THEATRE**; Juilliard Concert Hall; 8:30
April 14-May 3, **MOISEYEV DANCE CO.**; Metropolitan Opera House
April 18, **ERICK HAWKINS** (lecture on modern dance); Hawkins Studio; 8:30
April 18, 19, 20, **PLAYHOUSE DANCE CO.**; Henry St. Playhouse; 8:40, 8:40, 2:40, 8:40
April 19, **MAY O'DONNELL & DANCE CO.**; Hunter College Playhouse; 8:30
April 20, **MARY ANTHONY & CO., PAUL CURTIS & AMERICAN MIME TH., RUTH CURRIER**; 92nd St. Y; 2:40
April 20, **NY BALLET CLUB CHOREOGRAPHERS' NIGHT**; High Sch. of Fashion Ind.; 8:30
April 21, **AMERICAN BALLET THEATRE WORKSHOP**; Phoenix Theatre; 8:30
April 23, **HEBRAICA**; Jewish Educ. Alliance; 8:30
April 26, **IRENE GABRIEL & CO.**; Brooklyn Acad.; 8:30
April 26, **PAUL DRAPER**; 92nd St. Y; 8:40
April 26, **AMUN RAM & GROUP** (ethnic); International House; 8:30
April 27, **MERLE MARSICANO & DANCE CO.**; Henry St. Playhouse; 8:40

. . . The **Texas Dance Symposium**, under the direction of **Toni Beck**, at Southern Methodist U. on Feb. 15, drew 130 students and teachers from villages throughout Texas. **Daniel Nagrin** was guest artist for the day's events — a 2-hr. technique class, criticism of students' work and a lecture-demonstration by Mr. Nagrin. Participating were: Baylor U., U. of Texas, No. Texas State College, Texas Woman's U., SW Texas State Teachers College, E. Texas State College, Sam Houston State Teachers College, Texas Southern U. and Odessa College.

8th ANNUAL CHOREOGRAPHERS' NIGHT

The NY Ballet Club's Choreographers' Night, given annually to provide young choreographers an opportunity to present new works, will be held Apr. 20 at the H.S. of Fashion Industries. The 4 premieres will be **Alan Baker's** "Interlude"

(Haufrecht), **Alain Bernard's** "Promenade" (Von Einen), **Marvin Gordon's** "Minstrels" and **Joseph Rosen's** "Ballet Suite" (Glazanov).

REGIONAL FESTIVALS—CHAPTER II

Spearheaded by the **Scranton Ballet Guild** and the **Wilkes-Barre Ballet Guild**, a **Northeastern Regional Ballet Festival Organization** is in the offing. Organization meeting takes place May 18 in Scranton, Pa., under the aegis of **Alexi Ramov**, Dir. of the Scranton Ballet Guild. The meeting will be prefaced by a brunch and followed by a reception at the Everhart Museum. Groups definitely attending include **Elmira Dance Theatre, Phila. Ballet Guild, Phila. Civic Ballet, Ballet Impromptu** (Richmond, Va.), **Erie Civic Ballet Co., Severo Ballet** (Detroit, Mich.), **New England Jr. Ballet Co.** (Woonsocket, R.I.), **Young Peoples' Dance Theatre** (South Orange, N.J.), **American Ballet Academy** (Newark, N.J.), and **Danse Concertante Co.** (Elmira, N.Y.). Other groups expressing interest are **Civic Ballet Soc. of Wash. D.C., Westchester Ballet Co.** (Ossining, N.Y.), and **Ballet Assn. of New Eng., Inc.** (Glenbrook, Conn.).

AROUND THE COUNTRY

The Westchester Dance Players directed by **Carol Kobin Newman** gave a Mar. 7 program in White Plains . . . The Eastern Regional Sacred Dance Assn. has officially changed its name to the **Sacred Dance Guild**. The Guild, which trains directors for dance choirs, has **Ruth St. Denis** and **Ted Shawn** as advisors. . . . **The Contemporary Dance Group** and the Amer. University Orch., both of Washington, D.C., are collaborating on an Apr. 20 concert. The group is co-directed by **Mary Craighill** and **Louis Tupler**, and company members are **Gay Cheney, Sally Hechtman, Eve Stunkel, Roy Gean**, and **Martin Overholt**.

Well-known teacher **Roy Hamilton** announces a new center for the fine arts in Sommerville, N.J. . . . The winners of the Steffi Nossen Scarsdale Dance Scholarship this year are **Judith Beatie, Barbara Furth** and **Laura Hoover** . . . **Leon Danielian** conducted master ballet classes at the **Armand Sch.** in Detroit on Mar. 16 . . . The 1st Fest. of Amer. Music to be held in Tucson, Ariz., May 6, will feature a ballet called "Pueblo," based on an Indian legend, with an original score by Frederic Balzas, conductor of the Tucson Symph. **Ruth Sussman**, Dir. of the Phoenix Youth Ballet, is choreog.

There will be 6 perfs. by the Dance Dept. of the Boston Conserv. of Music, **Jan Veen**, Dir., between Apr. 25 and May 24 . . . Modern dance group of the Santa Fe Studio of Creative Art, under the dir. of **Ruth Young**, appears in Gershwin's musical "Oh, Kay" in Sante Fe in Apr. The group presented a dance program in Mar. featuring "Death Comes to the Archbishop," based on Willa Cather's novel . . . The **Peters Wright** Dance Th. presents its 6th annual concert Mar. 30 in the Marin Memorial Th., S.F. . . . The newly organized Junior Ballet of the Acad. of Ballet and Related Arts, Elkhart, Ind., makes its debut Apr. 13. Proceeds go to a scholarship fund. The senior concert ensemble performs the principal section of the program. Most of the choreog. is by Artistic Dir. **Nadine Thornton**.

Doreen Tempest, currently a principal dancer with the Ruth Page Ballet, rejoins the faculty of the Chicago Allegro Sch. of Ballet, where husband **Robert Lunnon** teaches, in Apr. Mr. Lunnon was recently named Midwestern Repr. and Examiner of the Nat'l Acad. of Ballet. Members of the Allegro Ballet Ensemble perf. dances from "The Nutcracker Suite" and "Les Sylphides" in Chicago's Art Institute Apr. 6 . . . The Aviv Dancers, **Frances Alenikoff**, Dir. and Choreog., appear in Roslyn, L.I., on Mar. 21, in Mt. Freedom, N.J., on Apr. 17. Miss Alenikoff has also been invited by the Spanish Dept. of NYU to appear in a program of poetry and music of the time of Cervantes . . . **Dance Quartet** starts a NY State tour in Schenectady on Apr. 21 . . . **Troy Howard's** New Hampshire Ballet Co. Sch. now has 2 studios, 1 in Plymouth and another in Laconia . . . A Washington's Birthday "Noche Mexicana" brought out a plethora of local dancing talent in Laredo, Tex., under the dir. of **Ireneo Gutierrez, Jr.**

CORRECTION

In the Pearl Primus-Eliot Elisofon illustrated article on African dance in the March issue, the top caption on p. 46 and the bottom caption on p. 48 were inadvertently switched.

REGIONAL COMPANIES

Spring performances crowd the agendas of most of the regional cos. **The Gavrilov Ballet Playhouse Studio** presented a "Soiree des Beaux Arts" in Miami's Dade County Auditorium . . . The **Amarillo Civic Ballet** under **Gene Galle** presented 3 new works Mar. 7 and 14. Featured was a South Seas Legend with original music by Pat Speaks . . . **Betty Hyatt Ogilvie's Ballet Guild of Jacksonville** danced Mar. 8 in a program of new works, **Wakefield Poole's** "Caprice Classique" and "The Elements" and Betty Ogilvie's "Sans Pitie" and "Le Pomme d'Or" . . . **The Ballet Society of Memphis** was scheduled for a Mar. 21 program . . . Six schools contribute dancers to the **Sacramento Ballet Co.** Under Artistic Dir. **Deane Crocket**, the co. presented, on Mar. 22, "L'Arlesienne," "Les Preludes," "Pas de Deux" and "The Love Letter."

The newly formed **Palm Beach Ballet Co.** debuts at the sumptuous new Royal Poinciano Playhouse. Formal opening is Apr. 14, with preliminary performances Apr. 13. Artistic Dir. and leading dancer is **Jo Anna**. The co. will consist of professionals headed, for the premiere, by Guest Artist **Michael Maule**. He will take the male lead in Jo Anna's new ballet, "The Seeker," and will perform his own solo, "Caribe Peddler." An added attraction will be "Caprice in Vienna," danced by the **Palm Beach Petite Ballet**, a children's group . . . Final program, Apr. 13, of the **Westchester Ballet Co.** under the dir. of **Iris Merrick**, will feature premiere of Miss Merrick's "Caprice," along with repeats of "Cinderella" and "The Dancing Princesses." Leading dancers are **Sandra Santry, Nancy Koenig, Regina Simon** and **Tom Adair** . . . The 29-year-old **Atlanta Civic Ballet**, under the Artistic Dir. of **Dorothy Alexander**, performs 4 original works Apr. 18 and 19—Mrs. Alexander's "Green Altars," **Hildegarde Bennett's** "Odyssey into Night," **Merrilee Smith's** "Wand of Youth," and **Duane Dishion's** "Fickle Fishwife." Featured dancers are **Ann Burton, Hyman Field, Howard Frazer, Sharon Pratt, Charlotte Stephens** and Duane Dishon. The co. has also been invited to perform at Jacob's Pillow, July 28-Aug. 2 . . . **The Dayton Ballet Theatre**, consisting of the **Children's Ballet Co.** and the **Dayton Theatre Dance Group**, presents 2 concerts Apr. 19. A premiere, "Birthday of the Infanta," a revival, "I Watched Myself Grow Up," and a repeat, "La Traviata," form the program. Choreog. is by **Josephine Schwarz**, dir. of the group, and costumes are by Hermene Schwarz . . . Miami's "hometown girl," the composer-pianist Manna-Zucca, will be honored (and featured) in the Apr. 26 performance of the **Miami Ballet**. Director-choreog. **Thomas Armour** has created "Inspiration," "Triangle," and "Wedding of the Butterflies," all with music by Manna-Zucca. **Mildred Eaton**, dir. of the **Jr. Miami Ballet** collaborated on their third work.

Theatre-choreog. **William Dollar** has been invited by the Cecchetti Council of America to give monthly master classes and audition dancers for the newly formed **Detroit Civic Ballet**.

N.Y. dancer-choreog. **Daniel Nagrin** has been traveling back and forth to Wichita, Kans., helping the newly formed **Wichita Dance Ass'n** to prepare for its premiere, Apr. 19. In addition to conducting master classes, Mr. Nagrin has created a new work for the co. entitled "The Boss Man and the Snake Lady." He will also perform some of his solos on the program.

Three performances, Apr. 26, May 3 and 24 are planned for the **Seattle Repertory Ballet Co.** Repertoire announced by Co. Mgr. **Del H. Burnett** includes "The Pink Umbrella," "Timeless," "Bel Ami," and "Royal." The co. numbers 16.

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Thurs. Eve., Apr. 3—Seraphic Dialogue; Embattled Garden (Music: Carlos Surinach) PREMIERE; Deaths and Entrances
Fri. Eve., Apr. 4—Night Journey (Music: William Schuman); Diversion of Angels; Appalachian Spring (Music: Aaron Copland)
Sat. Mat., Apr. 5—Seraphic Dialogue; Embattled Garden; Cave of the Heart (Music: Samuel Barber)
Sat. Eve., Apr. 5—Clytemnestra
(No performance Easter Sunday)
Mon. Eve., Apr. 7—Cave of the Heart; Embattled Garden; Deaths and Entrances
Tues. Eve., Apr. 8—Night Journey; Diversion of Angels; Appalachian Spring
Wed. Eve., Apr. 9—Cave of the Heart; Diversion of Angels; Deaths and Entrances
Thurs. Mat., Apr. 10—Clytemnestra
Thurs. Eve., Apr. 10—Night Journey; Embattled Garden; Appalachian Spring
Fri. Eve., Apr. 11—Cave of the Heart; Seraphic Dialogue; Deaths and Entrances
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RECORDS FOR DANCE

BY ROSALYN KROKOVER

At this time it looks as though there is little doubt but that Stravinsky's seventy-fifth birthday celebration will continue until the eleventh hour of June 16, 1958. He was born, as we have been reminded often this year, on June 17, 1882.

Quite a few of his ballet scores have been released in new versions on discs recently: the big three—*Petrouchka, Firebird* and *Sacre du Printemps* are with us again, in the umpteenth recording. By way of novelty, however, there is the less familiar *Song of the Nightingale.*

Those who have been brought up on the Stravinsky of the contemporary ballet repertoire will find an entirely different Stravinsky in the *Song of the Nightingale.* Here, instead of the savage-like rhythmic figures, the folk element, or the later sparsely orchestrated synchronized rhythms, the composer revels in French impressionism. And through the Ravelian, Debussian, pseudo-Chinese pastiche comes shades of *Petrouchka* and *Firebird.*

The *Song of the Nightingale* has had quite an interesting and mixed-up career. Based on a Hans Christian Anderson fairy tale, it was composed by Stravinsky as an opera, *Le Chant du Rossignol,* in 1908. In the same year Stravinsky composed *Fireworks,* the piece that was responsible for the direction his life was to take. It was at a performance of *Fireworks* that Diaghilev first heard his music. Commissions that followed led to *Firebird, Petrouchka* and *Sacre.* (Diaghilev had wanted still another ballet after *Sacre,* but that had resulted in such a fiasco that Stravinsky was in no mood to oblige.) The *Nightingale* was cast aside during this creative period.

In the meantime the composer had word from Moscow asking for the score of *Le Chant du Rossignol.* But it was first staged by Diaghilev as an opera with incidental dance by Boris Romanov during the 1914 season in Paris.

It was given a lavish production, but did not prove to be a success. During the following month it received several performances in London. It was never seen again in its original form, for the settings and costumes were lost in a Drury Lane cellar during World War I.

Two years later Diaghilev proposed to produce *The Song of the Nightingale* as a ballet with singers and orchestra. Stravinsky suggested rather that the second and third acts be turned into a symphonic poem for ballet. Both agreed. This ballet, *The Song of the Nightingale, (Le Chant du Rossignol)* had its premiere in 1920. Massine was the choreographer, and Karsavina danced the leading role. According to Grigoriev, this version with its stunning white and turquoise Matisse decor, had a brilliant success.

The latest recorded version, Fritz Reiner conducting the Chicago Symphony Orchestra (Victor LM-2150) has the advantage of good recorded sound, excellent musicians and a fine conductor. Reiner has a wonderful flair for this kind of music. He handles the various orchestral choirs in a manner that retains total balance, and his incisive rhythmic feeling pushes the score smartly along. Other conductors might have brought more delicate color to the Nightingale, but few have so clarified it. Prokofieff's *Lt. Kije* music, composed for film but used by Fokine for his last ballet, *The Russian Soldier,* is also on the disc. It remains a charming, lively and witty piece of music, and Reiner handles it with his customary skill. *THE END*

Paul Byrm

Bambi Linn and Rod Alexander, center, have just signed with Columbia Artists Mngt. to head the Bambi Linn-Rod Alexander Dance Jubilee, co. of 10 dancers, 2 singers and 3 musicians. The group starts a 14-week U.S. tour Sept. 29. The popular TV dance stars are shown above at the Feb. 23 Scholarship Fund cocktail party of the Westchester Dance Council. Left, hostess Maxine Bernstein; right, Jeanne Wechsler, Pres. of the Council.

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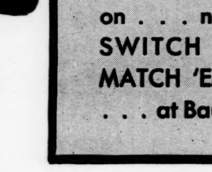

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LOOKING AT TELEVISION

WITH ANN BARZEL

I was feeling very much like the British television critic who blew up recently and resigned with a well-aimed blast at the whole medium. Since dance is handled much worse than the other performing arts on TV, one can legitimately feel even more disgusted. Then along comes Carmen Amaya on the Gobel-Fisher Show of March 11 to make a case for dance on television. It was the most exciting individual dance presentation I have witnessed in eight years of television viewing, and the response of the studio audience indicated the Spanish dancer had electrified the general public as well.

Most of the excitement was Amaya herself. And credit is due NBC and the show's director, who recognized the artist's quality and gave her, not so much assistance, as freedon. She was given enough time to do her entire number and work up to a climax. Close-ups were used sparingly and intelligently. Amaya was presented in a *Cuadro Flamenco* atmosphere, and she brought the intimate cafe mood right into your living-room. She wore the Flamenco trousers that accent her volatility, and the first view of her made one realize that here was dynamite ready to be touched off. The sound engineers caught her *pitos*, her chattering *palmas*, the staccato of her *zapateado*. The camera showed her explosive movements in longshots, the passion of the possessed in dramatic close-ups. The usual setting of Flamenco singer, guitarist and assisting dancers was excellent. We congratulate Mr. Gobel's staff for not wanting to be "original." Carmen Amaya was preceded by two couples from her company dancing a lightning paced *Jota*.

Ed Sullivan presented Spanish dance on March 9. Los Trianos, three couples, danced with great spirit and were spirited out of the way—it seemed in seconds. The comedy team of Harrison and Fisher spoofed ballroom exhibition dancing on the same show. They are most diverting. The lady finds special humor in the inelegance of the upturned toe.

Alicia Markova and Alexandra Danilova were recently interviewed on television, and the bungling of the interviewers brought home again how little the outside world knows of the ways of dance and dancers. It is sad that the "outside world" includes people in the theatrical profession. One would expect individuals active in television to know more about one of its contributing arts. On Feb. 25 Jack Paar was affable, even respectful, in his little dialogue with the effervescent Alexandra Danilova, but all she got was the standard questions about her age, her legs and her current job. Mme. (Just-Call-Me-Shoura) Danilova got in one of her delightful remarks when explaining ballerina rank. "In my little world of ballet," she explained, "I'm a five-star general." Most disconcerting was the show's paid heckler who came up with such nuggets of wit as "I learned *The Dying Swan* in kindergarten," or "I couldn't get on my toes when I was fifty years old, but they called me Nijinsky because I jumped so high when I was a child" (which proves the proposition that Nijinsky and *Dying Swan* are in the public domain). I think there could have been some real fun if ex-Ballet Theatre dancer Dody Goodman had been on deck that night.

Danilova followed up her interview with a dance—in her *Beau Danube* costume. She did some of the steps from the Street Dancer's entrée in *Beau Danube* and followed with a bit of the coda from *Swan Lake* to the Mazurka music from *Danube*. And that is pretty good patchwork for an after-midnight pastiche.

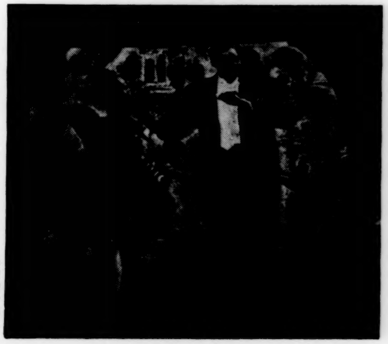
Markova, interviewed last month on New York's Nightbeat, retained her equilibrium and remoteness in the face of bull-in-the-china-shop questioning. What makes television and radio interviewers think Agnes de Mille's fascinating autobiography is every dancer's Bible?

The experienced regular choreographers on the big shows came up with consistently good television dances. Tony Charmoli, Ernest Flatt, Peter Gennaro proved that know-how is the most potent ingredient. Charmoli's best dances were for Shirley MacLaine's guest appearance on the Rosemary Clooney Show of March 9. Miss MacLaine, in the predicament of a pretty girl stuck with a talkative bore, imagined herself in brighter company. The three fantasy dances were excellent, and so were the three partners—the Indian potentate who flashed a fabulous diamond, the Texas oilman who wallowed in money, and the leather-jacketed movie star who was very handsome and boorish.

Gennaro, who helps the Polly Bergen Show, has excellent ideas. Better than that, he puts a dance together so that it has a form as well as good material. His cha-cha early in March was a lulu.

Ernest Flatt shows considerable ingenuity in his presentations of some of the impossible ditties the public takes to week after week on Your Hit Parade. He dreams up seven ideas for every show and he manages to be refreshing a good deal of the time. His best number recently was the one made for three boys dancing the "Mystery Tune" the public is teased to try and guess. I didn't know the tune (and couldn't care less), but enjoyed the dance, which showed three sailors horsing around with two mops on deck of a ship.

Danny Daniels has scored well on the Patrice Munsel Show, but he touched bottom on March 7 with the "Old MacDonald Number." He can't be blamed for the choice of song, but I hope the embarrassed dancers got extra compensation for doing those silly things. *THE END*



Herb Flatow

TV stars Sid Caesar and Imogene Coca, both expert at dance satire, did a half-hour take-off on Irene and Vernon Castle on their Feb. 23 program. This photo was made from the TV screen.

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IN THE NEWS

Sam Falk

Martha Graham, who hasn't performed in NYC since 1955, appears with Co. at the Adelphi Theatre April 1 for a 2-week repertory season. Two premieres include a full-evening work, "Clytemnestra." Miss Graham, above, with Bertram Ross in "Night Journey."

Yvette Chauviré backstage with Ballet Theatre's Nora Kaye and Erik Bruhn in Princeton, N.J. The French ballerina recently appeared with Ballet Russe de Monte Carlo in 10 West Coast perfs. She dances mid-March in Monte Carlo and then with the Holland Opera Ballet in Madrid. Later in the spring she appears in Vienna, Berlin and Switzerland with a co. that includes Claire Sombert, Jean Babilée, Youli Algaranoff and Gerard Ohn.

Lara

Marie Karen Taft, former soloist with the Royal Danish Ballet, has been teaching in Madrid for 20 years. She recently gave a party there in honor of DANCE Magazine Correspondent Luigi Gario. L. to r.: Mariemma, Mr. Gario, Elvira Lucena, Rosita Segovia; rear: Lara, Mme Taft, Christina Alonso, Maria Esparza.

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AT THE THEATRE:

WONDERFUL TOWN
MY FAIR LADY

BY LEO LERMAN

March is a happy dance-in-the-theatre month both on and off Broadway: *Wonderful Town,* that sharp-tongued, blithe-noted, Fields-Chodorov-Bernstein-Comden-Green musical danced gaily into the New York City Center; on March 15 *My Fair Lady* (replete with new stars) was two years old; and early in March, way down on East 4th Street, at the Downtown Theatre, off-Broadway's giddiest musical, *The Boy Friend,* was fifty performances old and selling out almost all the time.

There is one thing these three essentially different musicals have in common: intrinsic theatrical vitality. No matter who dances, sings, or acts in them, the musicals remain superb examples of musical theatre art. Fortunately, all three are being interpreted by, in almost each part, top-notch performers. In *Wonderful Town,* dancing, singing comedienne Nancy Walker must be taken on her own comic terms to be fully enjoyed: she is not Rosalind Russell nor Carol Channing (and the greatest Ruth was, undeniably, Miss Russell). But she does do one thing better than either of these ladies: Nancy Walker actually dances, and a very good dancer she is too, very good and, of course, very, very funny. Her most exhilarating dance number is *Conga!* And what a beating she takes as she, ever dead-pan, is tossed and hoisted and rolled and flung. Her supporting dance group is, as has become customary in American musicals today, first rate.

About the choreography: Ralph Beaumont (in his version of Donald Sadler's original choreography) gives us many felicitous sequences, especially the spoof on social dance conditions in a Greenwich Village night spot and what happens when a customer tries to cross the dance floor. Customer finally gets there; *Wonderful Town* got there, in its most recent materialization, from the moment the curtain rises on Mr. Beaumont's and Herbert Ross' beautifully paced, shrewdly satiric staging of the opening *Christopher Street.* Ross supervised the entire production—promising beginning for still another choreographer-director.

To revisit *My Fair Lady* is, for a town dweller, like spending a long, blissful quite perfect day in the country. It is absolutely restorative, even with Edward Mulhare, Sally Ann Howes, Ronald Radd and Reginald Denny replacing Rex Harrison, Julie Andrews, Stanley Holloway and Robert Coote. The show is still all there, including Hanya Holm's rich trove of choreography and musical number staging. I have seen *My Fair Lady* four times. And each time I find new pleasures in Miss Holm's contribution to this almost perfect operetta. But no matter what new finds, there is one abiding joy in Hanya Holm's work here: her sense of proportion, her ability to keep within the structure of the story and its period while enlarging it by her dance patterns, furthering it, interpreting it, commenting upon it. She embellishes *My Fair Lady* with the most marvelous of dance embroideries, but never does she overweight it. And this time, even the ball scene seemed to come off better, choreographically, than it has ever before. The lifts seemed extensions of the waltz, lyrical comments on the social dance involved, an added but organic prettiness quite within the over-all dance design of the entire musical.

As Eliza Doolittle, Sally Ann Howes is not required to dance much, but what she does do is done with such grace, such a feeling for the rhythms of the extremely danceable score, that it is evident that Miss Howes is a very well-trained dancer. There is only one blemish in (or on) *M.F.L.* during this, its second year: Ronald Radd as Eliza's father. Watching Mr. Radd is to learn how the true comic spirit informed every one of Stanley Holloway's capers. Mr. Radd's weightiness is most evident when he lends himself to those cavortings (hops, skips, jumps, jigs, high kicks) which Mr. Holloway gave us naturally. Mr. Holloway was a genuine eccentric comedian and dancer; Mr. Radd, albeit a good serious actor, is heavy on both the humor and the hoof.

"Beautifully paced, shrewdly satiric staging," says our reviewer of "Christopher Street," opening number in City Center's revival of "Wonderful Town." Choreog. by Ralph Beaumont, production supervised by Herbert Ross.

I had intended to recount the glories of the off-Broadway production of Sandy Wilson's *The Boy Friend,* but space limitations prevent this until next month's *At the Theatre.* *THE END*

DANCE IN THE MOVIES:

MERRY ANDREW, MARJORIE MORNINGSTAR

BY ARTHUR KNIGHT

Although there are six songs and a fair amount of dancing in Danny Kaye's new comedy, *Merry Andrew* (MGM), the real news is that the film serves to introduce yet another facet of the amazingly talented Michael Kidd. For not only has Kidd choreographed it; he has, for the first time, directed as well. Not surprisingly, the result is a smooth integration of song, dance and story, a stylistic unity that adds substantially to the charm of the entire production. And if Kidd is not yet as adroit as Stanley Donen or Gene Kelly in sustaining the action between the songs, at least his over-all handling avoids that chronic ailment of movie musicals, the sudden leaping to life at the song cue, the disconcerting lapse into literalness once the music is over.

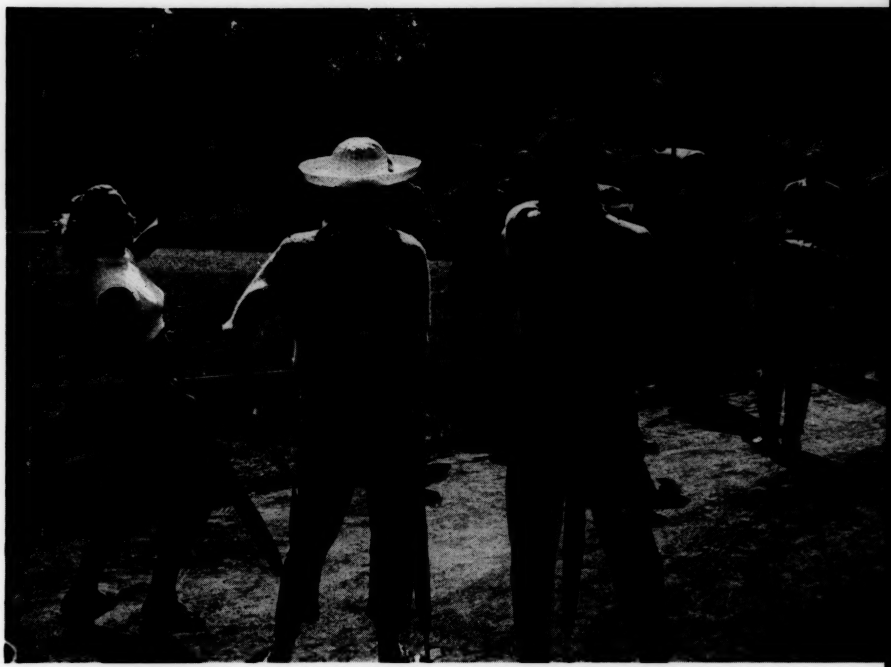
With Danny Kaye as Andrew, a timid professor in a British school for boys, this sense of stylistic unity is appreciably enhanced. Kaye is one of the few musical comedy performers who can burst into song or execute an eccentric dance without utterly destroying the character created in the script (probably because of the engagingly off-hand manner in which he goes about everything that he does). Thus, he can stand in his classroom and explain *The Square Root of the Hypotenuse* to his students in song, or march across the campus caroling *Chin Up, Stout Fella,* or ride a bicycle through the English countryside to the tune of *Everything Is Tickety-Boo* and make it all seem the most natural thing in the world for a teacher to be doing—or even switch into clown costume and do tricks on the high wire without making it appear too unlikely. Kidd utilizes this rare quality to the full, neatly playing off Kaye's innate verbal and physical agility against the fumbling diffidence of the professor.

Essentially, of course, *Merry Andrew* is Danny Kaye's film, a vehicle skillfully tailored to give full scope to his many talents. In pursuit of an archeological treasure, a statuette of Pan, Kaye becomes involved with an itinerant circus headed by Salvatore Baccaloni, Pier Angeli and her five acrobatic brothers (including Tommy Rall). Before you know it, he is taming lions, stunting on the flying trapeze, ring-mastering the show and cavorting with Baccaloni and the brothers through a mock-Italian drinking song. The circus stuff, with its rapid pace and visual surprises, affords a hilarious setting for Kaye's unique gifts as clown and mimic. In his school encounters with his formidable father, Noel Purcell, he is ably championed by such professional Englishmen as Robert Coote and Rex Evans, while Miss Angeli is charming (but nothing more) as the little *aerialiste* who enters his life at the circus grounds. Hoyingen-Huene, the fashion photographer, has served as color consultant, giving to the surface of the film very much the same pleasurable photographic freshness that Richard Avedon brought to *Funny Face* a year ago. All in all, it's fine Kaye—and an auspicious beginning for Kidd's latest career.

Marjorie Morningstar (Warners), as you probably know, is the story of an attractive, ambitious but not overly talented young girl who falls madly in love with the social director of a Catskills summer camp. Since Gene Kelly plays Noel Airman, the self-styled genius director, and Ed Wynn appears as kindly old Uncle Samson in a diverting bullfight parody, the film is not without interest for the dance-minded. Actually, Kelly even dances briefly in an early sequence. Dressed in black sweater and skin-tight black pants, he demonstrates his familiar, cat-like grace rehearsing a balletic routine before the worshipful eyes of South Wind's summer customers. More of the time, however, the role calls for straight dramatics; and Kelly fills it admirably. It is the portrait of innumerable glib, gifted, second-rate young men who drift into the outer fringes of show business and, deficient in both

drive and talent, remain there. Kelly manages to make this character at once poignant and repugnant, obsessed with his delusion of adequacy because he can play king at South Wind for a few months each summer.

The early part of the film, however, belongs indisputably to Ed Wynn, reaching a delectable climax at a South Wind fiesta in which, clad in red flannel underwear, toreador cap and cape, he fights a *papier maché* bull *(See "Movies in the Making," pp. 24-25, Nov. '57, for photos)*. The fight becomes in effect a soft-shoe dance *à trois*, the two men playing the bull matching their steps to Wynn's gentle, relaxed, vaudeville-like shuffle. It is a moment of pure joy. Choreography for this, as well as the brief glimpses of *Noel Airman's South Wind Follies* (in one of which Natalie Wood — Marjorie Morningstar herself—performs a singularly graceless rock 'n' roll), is credited to Jack Baker. Like the entire film, his is no triumphant creation but seems true to the *milieu* and to the kind of people it has set out to portray. *THE END*



MOVIES IN THE MAKING

"Merry Andrew"

At left: Michael Kidd, Director of "Merry Andrew," explains to Danny Kaye what he wants in the "Chin Up, Stout Fella" number, during the making of the film earlier this year.

Upper right: Dance-ins Patricia Denise, Sheila Hackett and Carey Leverette line up to do the song-and-dance number exactly as Director Kidd wants it.

Lower right: Robert Coote, Danny Kaye and Rex Evans perform the scene as the camera rolls.

PHOTOS BY WILLIAM CLAXTON

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Dance and music backgrounds prepared a young Englishman for a major assignment in opera

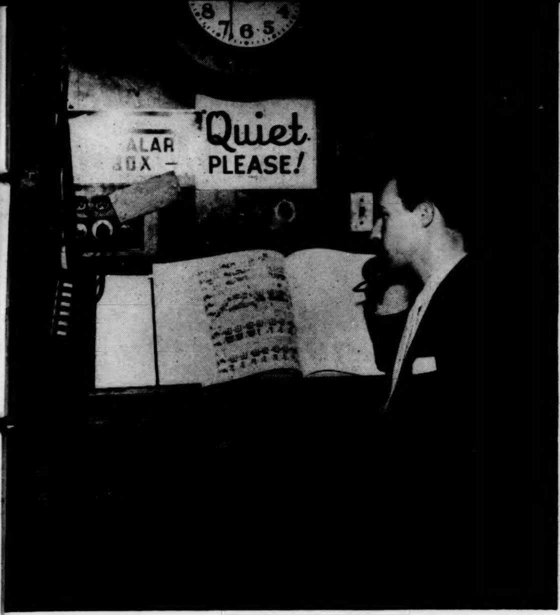
Stage Manager Michael Manuel

BY EUGENE PALATSKY

It was a typical Metropolitan Opera rehearsal. Directors, soloists, chorus and supers rushed to their places for Act III of *Andrea Chenier* amid swirling curtain drops, crashing sets and a frantic babel of Italian, Greek, German and Brooklyn accents.

But past experience proved that the performance would bear no trace of this rehearsal chaos. Backstage confusion always seemed to evaporate once an audience was seated in the house. The calmest figure on stage now—a slender young man supervising his staff of three assistants and conferring with the director—would insure orderly backstage procedure at the performance. His accent was British.

Michael Manuel came to the Met this season after seven years as Stage Manager of the Sadler's Wells-Royal Ballet at Covent Garden. Last April the twenty-nine-year-old Englishman was in New York for the ballet company's TV performance of *Cinderella.* He strolled over to the Metropolitan one day to finalize plans for the Royal Ballet's fall season at the opera house, and found that Met officials had been waiting for him. He spoke with Rudolf Bing and, back in England the next month, signed a contract to become Executive Stage Manager of the Metropolitan Opera. (Manuel, incidentally, is not the only person at the Met formerly connected with Sadler's



Michael Manuel, Stage Manager at the Metropolitan Opera House, is seen in the prompter's corner, giving lighting cues as he follows the score.

Louis Melancon

Wells. Antony Tudor, Director of the Metropolitan Opera Ballet, was a member of the Vic-Wells Co. from 1933-35.)

Relaxing recently in his tiny 39th Street office, the soft-spoken administrator declared that despite "a million regrets" about the people he left behind, he was still "most happy" with his present position. In one respect, he pointed out, the two jobs are very similar: "Making sure the right people (singers, dancers, and supers) are on stage at the right time—in the proper costume and proper make-up." And when this doesn't happen, as in the case of a singer being suddenly indisposed, it is also Manuel's job to step out in front of the great golden curtain and announce cast changes to the audience—a task he sometimes handles with a touch of modest humor.

Mr. Manuel spoke of the Royal Ballet as "a more integrated, compact group to work with," compared to "the different levels" of an opera company, in which the ballet company is only one of many parts. "A ballerina and an opera star are both great artists, both entitled to a large degree of respect," he said. "But in the Royal Ballet there is no star system—no prima donnaism. Fonteyn rose from the corps de ballet, and I can remember the day that Anya Linden started in the corps. A top ballerina can look at a little girl in the back row of *Swan Lake* and see herself. That's not true in an opera company. Very few Met soloists started in the chorus, so they feel no identification with the chorus."

Another major difference between the two organizations, he noted, was "the two distinct age groupings. A ballet company is much more youthful than an opera company in average age, requiring entirely different psychological approaches in handling."

Despite the complexities he'll face in preparing the Met's annual sping tour, which this year visits fifteen major US cities, from April 14 to June 2, Mr. Manuel has happily freed himself of one former burden. "The Government's Customs and Excise department and the Bank of England insisted that before each ballet tour abroad, we submit an itemized list detailing the weight, size and value of each prop, costume and set leaving the country. And there were many foreign tours. I got to the point where I could estimate the weight and cubic size of any production in the repertoire within a few pounds and square feet. This inventory sometimes took about six months, with all the usual backstage work to be done at the same time."

When The Royal Ballet was on tour, Mr. Manuel handled the complete light-

(continued on page 21)

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MICHAEL MANUEL

(continued from page 19)

ing and setting chores, besides his normal stage duties. He has already startled Metropolitan personnel by voluntarily managing the lighting and curtain cues for *Don Giovanni, Eugene Onegin* and *La Perichole* from the prompter's corner just off stage—following the opera with a score and relaying instructions backstage—"Just so my colleagues will realize that I know something about music."

Born in London, Mr. Manuel studied for two years at the Royal Academy of Music. After two years in the British Army, he went to Covent Garden in 1948 as an Assistant Stage Manager for the opera company. He spent 1949 in Paris on a student exchange program, observing stage techniques at the Paris Opera, visiting art galleries and working on his own stage designs. In 1950 he returned to Covent Garden as an Assistant Stage Manager, this time for Sadler's Wells, and a year later he had the top stage job.

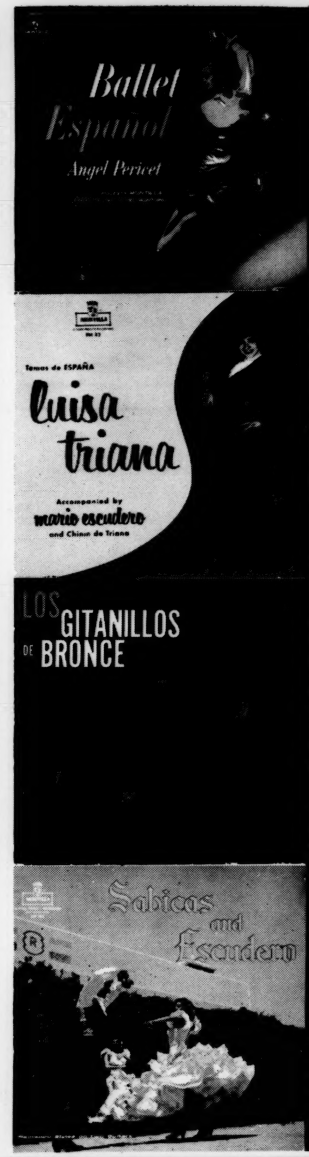
"My ultimate aim," he said, "is to do directing, designing and lighting — for opera, ballet, drama—anything in theatre." He pointed out that "there's a vast number of things to know about the stage, and these jobs have provided necessary experience." Also, he was pleased that his new post would permit four-month vacations annually — "To see and do things that have been impossible in the last seven years because of those fifty-two week ballet seasons."

One happy reminder of Sadler's Wells accompanied Mr. Manuel across the Atlantic: his wife Fiorella, who danced in the corps de ballet from 1949 to 1954. The stage manager said that once their two sons—Marc, three, and Nigel, two—reach school age, Mrs. Manuel "may dance again." The Manuels, living at 92nd Street and West End Avenue, have adjusted to NYC and "like it very much."

THE END

Louis Melancon

Michael Manuel discusses performance details with opera stars Eleanor Steber, at left, and Regina Resnik.



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REVIEWS

Marcel Marceau & Partners; Katherine Litz & Ray Harrison; Juilliard Dance Theatre, Sophie Maslow & Co., Katherine Litz; Anna Sokolow Dance Co.; Contemporary Dance Productions; Donya Feuer, Paul Sanasardo, Anneliese Widman (rev. by Lillian Moore); William Burdick, Karen Kanner & Cos.; Hebraica; Daniel Nagrin.

BY DORIS HERING

Marcel Marceau and his partners,
Gilles Segal and Pierre Verry
New York City Center
January 21 — February 16, 1958

This year, after having attended a lecture-demonstration by Marcel Marceau's teacher, Etienne Decroux, we came to a fuller realization of just how skillful is the mime of Marceau. He has taken the basic approach of Decroux and given it theatrical charm and a relatedness to the daily lives of the people in his audience.

Who can resist Bip caught in a subway crowd, with his face pressing more and more tightly against a post—or the apache dancer with his wallet-snatching partner—or the nursemaid knitting and gabbling in a public garden—or Bip as a street musician, playing his violin against the competition of a parade band? But most of Marceau's mime (and we fail to see any essential difference between his alter ego, Bip, and the generalized character he uses in his "exercices de style") comes under the enticing but dubious heading of "Gallic charm." It lacks a deeper philosophical implication.

Decroux's other famous pupil, Jean-Louis Barrault, gives this highly stylized body-language a human context, a penetration beyond that of charming virtuosity. And Gilles Segal, who is making his American debut as one of Marceau's partners, also shows a potential in this direction.

A poetic looking young man who performs sometimes in whiteface, sometimes not (while Marceau always adheres to the convention), M. Segal makes an instinctive differentiation between movement studies and emotion studies. For example, his image of a man engaged in underwater fishing elicited a completely kinesthetic response. But in *The Letter* he used concrete symbols to set off a whole series of emotional associations. It was the most appealing work on the program.

In it, a man returning home from a trip, was confronted by a letter of farewell from his wife. As he read it, his hands unconsciously folded the sheet into a little accordion. A real accordion played in the distance, and he was transported to the cafe of their first meeting. Upon each return to reality, he folded the offending letter into a new shape—a cornucopia, a bouquet, a tiny boat—each one recalling an incident in their life together. Finally, he returned to the accordion, symbol of a cafe, and strolled off into the darkness—perhaps to the same cafe. M. Segal is not afraid of sentiment. His next step should be drama.

MM. Marceau and Segal had a friend—a slim mite with upstanding hair and an innocently mobile face. He held title-cards, or more precisely, he made postural commentary on what was to come. His name was Pierre Verry, and he was straight from the world of Pont-Neuf.

Katherine Litz — Ray Harrison
Hunter College Playhouse
January 26, 1958

What happens when a repressed female and an uncertain male get together? Katherine Litz and Ray Harrison posed the question repeatedly in their joint concert. Sometimes they posed it with irony, sometimes with amusement, sometimes with bitterness.

The theme was stated in two solos, *Across the Memory* and *Fire in the Snow* (paired under the title, *Two Portraits).* In the former, Mr. Harrison traced a diffuse circular pattern, as though he were caught in an undefined space. In Miss Litz's ever-poignant *Fire in the Snow,* there was the pervading eloquence of un-

(over)

Radford Bascome

Ballerina Alexandra Danilova, winner of the 1958 Capezio Award, receives the award check from Ben Sommers, Pres. of Capezio, at the Feb. 18 luncheon in NYC's St. Regis Hotel. Movie actress Greer Garson, left, currently in the title role of B'way's "Auntie Mame," made the presentation speech.

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REVIEWS *(continued from page 23)*

derstatement. Her Victorian woman, body in tense profile, head jutting forward, fluttered her hands, dropped briefly to the floor, and recovered, only to continue the fluttering.

What happened as the two characters crossed paths? A *Prologue* (Scarlatti) found them daintily bold. They skipped about, nodding at each other cordially. But each went his own way.

In Terms of Time (Debussy) cast a jaundiced eye at the same image. This time the flirtation was tense and nervous. It soured into sterility.

In *The Last Gasp of Love's Latest Breath* (Chabrier) a rival entered the picture. It was a revolving piano stool. The woman flirted timidly with the stool. Finally she threw herself upon it, body stiffly extended, and whirled giddily. The man appeared in knickers. She tried to ensnare him in a cloth but tripped over it. They danced tentatively, with the piano stool as chaperone.

Courting the Spell (Ravel) found them at it again, full of skirmish and not much resolution. The theme had worn to tissue.

Miss Litz alternated satire with passages of serious dance in her small group work, *The Lure* (Schoenberg). The satire, turned as usual upon herself, poked fun at the need to perform. The group sometimes politely applauded, sometimes tossed a desultory ball to her. But the most fully realized portions of the dance were those when Miss Litz was not on stage, when her little company strutted in simple circles or performed balletic passages.

Ray Harrison's group composition, *Kicks* (Gerald Cook) used the jazz idiom loosely and without true thematic focus.

David Tudor was the ever-satisfying accompanist.

Juilliard Dance Theatre;
Katherine Litz; Sophie Maslow Company
92nd Street "Y"
February 16, 1958

Who is to say which is the more effective—prose or poetry? Both have their place in the scheme of events. But dance is usually at is most expressive when it achieves a level equivalent to poetry.

Over the years, Sophie Maslow has maintained a steadfastly prose-oriented approach to choreography. She rarely uses the special shorthand of symbolism, rarely elides or implies.

Her new work, *Raincheck*, based upon the Mark Harris story, "A Ticket for the Seamstitch," selected the milieu and vocabulary of baseball and reproduced it accurately in recurrent episodes of pitching, catching, bat-swinging, arguing with the umpire, and warming up. The narrative scenes depicting the adventures of the little seamstitch journeying cross-country to see her favorite ball player in action, were highlighted with pithy characterizations — Ethel Winter eagerly sewing a gambler's shirt—Beatrice Seckler rocking stiffly on her Ozark porch or leading her husband through a bony square dance. But at best, *Raincheck* remained, not poetry, but rhythmic prose.

Doris Humphrey's *Dawn in New York*, performed by the Juilliard Dance Theatre, combined the two elements. In the love duets for Joyce Trisler and Chester Wolenski, she devised a language free of literal reference—a poetic language. But in the scenes of work and strife, the movement vocabulary relinquished its wings.

Miss Humphrey's group was also seen in a revival of her Bach *Partita No. 5 in G Major*, first done in 1940. In a style at once chunky and robust, the dancers resembled modern youngsters imprisoned in a Baroque setting. Perhaps more rehearsal will narrow the gulf between dancing and music. At present, the most effective moments are a playful solo engagingly danced by Diane Quitzow and a well-bred game of musical chairs.

To return to our persistent theme of the poetic dimension, we found the contributions of Katherine Litz to be the most satisfying on the program. She selected three of her older solos, *Blood of the Lamb*, *The Story of Love from Fear to Flight*, and *The Glyph*. With parallel hands moving as though palpating a pane of glass, with head and legs forming a subtle counterpoint, she created in *Blood of the Lamb* an image of sustained dramatic power. Yet there wasn't a narrative

(over)

Ken Bell

The Nat'l Ballet of Canada, several members shown above in "The Sleeping Beauty," appears this month in 13 California cities, as well as in Oregon and Wash. The co. is on a 5-month tour that ends in Mexico City on June 21.

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REVIEWS *(continued from page 25)*

gesture in it. The same was true of the *Story of Love*. And in both, the bodily reflection of the music was yielding and minutely sensitized.

Anna Sokolow Dance Company
92nd Street "Y"
February 19 and 24, 1958

Dreiser, O'Neill and Sokolow. Here are three names that meet in their strengths—and in their weaknesses. With uncanny sensitivity—and the requisite ruthlessness—all three pluck their characters free of personal artifice and reveal their inner bleakness. All three will on occasion yield finesse to the larger, more urgent purpose of drama. And when confronted by humor, they are equally baffled.

All three are boldly of their time . . . a time in which man's isolation from his fellowmen is wearyingly acute.

Denizens of furnished rooms, down-at-the-heel vaudevillians, a man unable to communicate with his family—these were the inhabitants of Anna Sokolow's stage-world. Even in her jazz study, *Session for Six*, there was a note of bitter hunger.

The dancers began solidly standing, arms out stiff, hands flexed at the wrist. Swiftly they shifted about, sometimes adding low *pliés* and side jumps, sometimes palpitating their hands. The second movement, a slow one, found them lying on their sides and holding their heads. As they rose, their hands slipped over their eyes, and they peered through their fingers. Slowly they paced, then sank to the floor. A solitary figure remained on watch. For the third movement, couples stood in a semi-light, the boys' hands over the girls' eyes, the girls' hands over the

Alicia Markova and Michael Maule, center, in Havana, Cuba, with members of the Ballet de Pro-Arte following Feb. guest appearances in "Swan Lake." Markova has returned to England, and Maule has been lead dancer in the March "Oklahoma!" revival at New York City Center.

boys' ears. Sadly they intertwined and thudded to the floor in a curl of anguish.

Despite its emotionality, *Session for Six* (with a vital score by Teo Macero) was etched in spare outlines colored by a bold use of spatial and rhythmic counterpoint. Structurally it was the most disciplined work Miss Sokolow has created to date.

We have seen Miss Sokolow's *Rooms* several times, but never has it seemed so intense, as though the dancers had achieved a special state of awareness before leaving the wings. *Rooms* offers the myriad faces of loneliness—the inept and inarticulate ways in which people respond to it.

As the lights come up on the bare and bricky stage, the dancers come aware with a rebellious shuddering of the legs. And one by one the individual images emerge —Jeff Duncan lying and listening like a wary animal; Kate Friedlich overseeing an imaginary conversation between two chairs; Jack Moore, the "jazz boy," pulsating like an outboard motor; three couples whose legs touch without contact; Eve Beck, Anita Dencks, and Dorothy Krooks adolescently staring into the distance; and Eve Beck standing on a chair, light streaming along her crucified arms.

Rooms is not pretty. But it is real. And so is Miss Sokolow's speech-and-movement version of Kafka's *Metamorphosis.* The play seemed even more absorbing than when it was first presented last season by the Kuriakos Theatre.

Although David Gold's performance of the doomed Gregor (turned one morning into an insect) lacked clarity of diction, the arch of his long thin body along the floor and the bony reaching of his hands bore great pathos. And all of the other portrayals, notably Julie Hirsch as the charwoman and Jack Moore and Jeff Duncan as the lodgers, had just the right edge of bitterness.

There were mirthful moments in Miss Sokolow's vaudeville-satire, *Le Grand Spectacle.* (Especially Anita Dencks' shaky toe-dance and the chugging tap dance quartet.) But episodes like the tango and the apache dance said in many words what could have been said in one or two. And verbosity is the sworn enemy of humor.

But these were minor flaws in two performances that combined sensitive dancing, searching choreography, and a jazz accompaniment of the highest order composed and conducted by Teo Macero and Kenyon Hopkins.

Contemporary Dance Productions
92nd Street "Y"
February 22, 1958

The choreographers participating in this concert were about equally divided between the rational and romantic approaches to dance. The "rationals" were Don Redlich and Marion Scott. The "romantics" were Frances Alenikoff and Billie Kirpich. Joan Schwarz more or less straddled the fence.

In his four works, Don Redlich manifested a talent for establishing an idea and pursuing it in a tight, well-ordered dance design. And he performed with modest assurance.

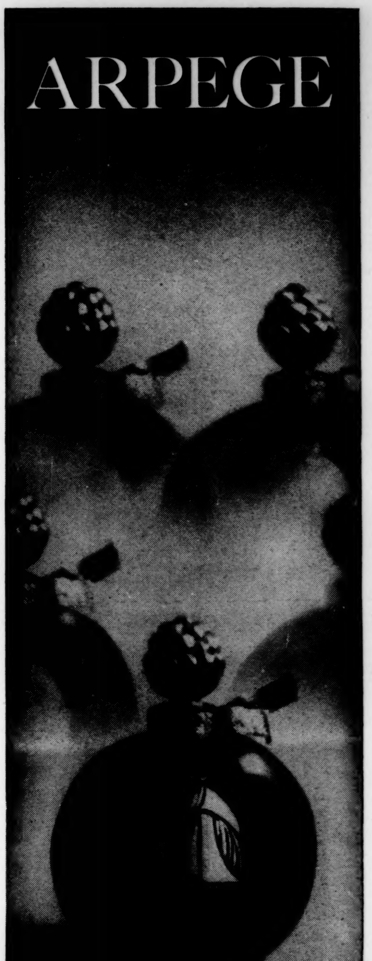
Particularly well thought out was his *Three Figures of Delusion,* in which he portrayed the introvert, the visionary, and the extrovert simply by varying his use of a tall stool and by shifts in focus. His *Idyll,* a study in narcissism, achieved a subtle body-quality in which he seemed at once to be both man and beast. But the dance lacked the conflict inherent in its program note.

Arms, legs and heads jutted like wheel-spokes from behind a folding screen, and now and then little jester-creatures scurried out in front. Mr. Redlich called them *The Zanies,* and their dance was delightfully salted with kinetic surprises. But Mr. Redlich was less successful with his *Electra and Orestes,* a satire on a theme that would prove unassailable even for a Daumier.

In her group work, *Undercurrents,* Marion Scott began with an inherently emotional theme—man's inner conflict between good and evil. And she externalized it with two groups of women, one frenzied and the other contained. They began in overlapping circles, but as the circles broke, as they leapt upon each other in open strife, and as they finally formed a single circle, one realized that the emotional climate of the dance had glacialized into a skillful but intellectual working-out of shapes in space.

Frances Alenikoff is a fascinating dancer, long, lanky, with sensitive, vibrant hands. In *Reflections,* she reminded one of the shadows made by leaves upon moving water—at once precise and limpid. In *Dolorosa* her body seemed literally to be made of the dry, keening quality of the Flamenco accompaniment. Especially beautiful was her procession across the stage, on her knees, with hands dangling slackly. But in her final solo, *Nightfear,* Miss Alenikoff foresook the emotional intensity of her other works for a dance

(continued on page 80)



A GREAT AMERICAN BALLERINA RETURNS FROM THE USSR

Prima Ballerina Alicia Alonso returned last month from a two-and-a-half months' triumphant dancing visit to Russia. On March 5 she quietly reappeared on the American scene, dancing in Trenton, N.J., with Igor Youskevitch. At a small press conference in Manhattan the next day, she told of how an intended three-week USSR tour turned into ten weeks—with an open invitation to return at any time—as a result of the interest and enthusiasm which the Russians felt for her work.

She told of how Russian ballerinas Galina Ulanova and Irina Tikhomirnova made room for her between them at the *barre* in a class at the Bolshoi School; of how dancers there, as here, talk about dancing, not politics; of the enormity of Russian stages; of the soft and unsupporting toe shoes the Russians use; of how people eat ice cream in the streets when the temperature is twenty degrees below zero, and "the water freezes in your eyes."

Warman, N.Y. Herald Tribune

Alicia Alonso meets the press at a conference in a N.Y. hotel on March 6. Note at right, embroidered red velvet Uzbeck cap she brought back from Russia.

Fernando Alonso, husband of the ballerina, accompanied her to Russia. He is a former member of Ballet Theatre and is now director of the Alicia Alonso School in Cuba. By special request he instructed several classes in "American-style technique" for Russia's foremost perfomers. On every evening she was not dancing, the Alonsos attended the ballet. They found that while production details varied considerably from company to company, artistic and performing standards were very high in all four cities visited.

Alicia Alonso danced at the opera houses of Riga, Leningrad, Moscow and Kiev, appearing in nine full-length productions of *Giselle* and *Swan Lake.* (She believes that both acts of her *Giselle* were filmed in Moscow.) She also appeared on TV in the capital city, dancing the Prelude from *Les Sylphides* and the *Don Quixote Pas de Deux.*

Audiences, dancers and critics, too, lauded the great artistry of the Cuban-born, American-trained ballerina who for nine years, with Igor Youskevitch, led Ballet Theatre, and, most recently, with the same partner, was Prima Ballerina of Ballet Russe de Monte Carlo. Of Mr. Youskevitch she says, quietly: "My experiences in Russia showed me no male dancer greater than he."

In Kiev, between the second and third acts of *Swan Lake*, Alonso tripped on a backstage step and was cut near her right eye. Aware of her previous blindness, the Russians were deeply concerned, and although she insisted on finishing the performance, they had medical help for her there and in Moscow. "At least twenty-five doctors," said Miss Alonso, studied, checked, and tested her eyes.

Hard to understand, however, in view of the extreme appreciation and friendliness extended to her, is the fact that there were no official parties or receptions given for Miss Alonso, and that in the few newspaper reports we have seen from Russia she is each time mentioned as a Cuban ballerina. Since Alicia Alonso is a Cuban citizen, and there is no Cuban Embassy in Moscow (the Cubans do not recognize the USSR) she was invited to Russia through the Cuban Ambassador in Washington. But why the American Embassy in Moscow, which, according to Miss Alonso, turned out in full force for her performances there, did not honor her is not quite clear.

Questioned on the subject, Miss Alonso was very affable and said only that "in my own small way I was representing America . . . I know I have learned a great deal *(about their approach to dance)*; I hope they have learned a little *(about ours)*." She explained that at first the Russians asked that she adjust her performance to their respective productions—different in each city—but, when she explained that she was there to show how things are done in American ballet productions, they agreed that she was right, and she was permitted, throughout, to perform her versions and interpretations. The Russian dancers made the adjustments. *L.J.*

(More details next month.)

coming . . .

Dance, among its many other pleasures, can also unlock secrets of geography.

Next month in addition to our usual illuminating and provocative surprises, we bring you aspects of travel in the world (literally) of dance.

In that issue we offer a feature as brilliant and as fascinating as any it has ever been our pleasure to present:

In the May issue!

A Comprehensive and Exclusive Photographic Portfolio of Alicia Alonso in Russia

on the cover . . . The Moiseyev Dance Co., an exciting, virtuosic troupe of 100 folk dancers, first co. from the U.S.S.R. to appear in the U.S., will be seen April 14-May 3 at NYC's Met Opera House prior to a U.S.-Canadian tour. Under S. Hurok mngt., the visit was made possible by a recent Soviet - U.S. cultural exchange agreement. (See Feb. '56 issue for photo story on Moiseyev Dancers.)

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who
why
how

The Lincoln Center of Performing Arts, part of a giant project, presents many questions as it begins to come into focus

BY WALTER TERRY, Dance Critic of The New York Herald Tribune

The Lincoln Square Project means many things to many persons. It will affect, change or wholly transform an area of mid-Manhattan which lies between West 60th and West 65th Streets, bounded by Columbus and Amsterdam Avenues, and between West 66th and West 70th Streets, running from Amsterdam Avenue to the New York Central Railroad.

Controversies have raged and hopes have risen as this tremendous project has entered the blueprint stages. Hope, rather than controversy, has stirred the hearts and minds of art lovers with respect to one aspect of the total project, and that is the plan for establishing the Lincoln Center for Performing Arts.

To speak of the Center as an "aspect" of the project (it will also include the building of approximately 5,000 co-operative apartments in the middle income bracket, a shopping center, and parking facilities) may be quite accurate, but the word by no means conveys the magnitude of the plan itself. Seventy-five million dollars must be raised for the Performing Arts Center alone, for it will be, architecturally, a complex of theatres, halls, rehearsal rooms, classrooms and offices ranging geographically from West 62nd Street to West 65th Street between Columbus and Amsterdam Avenues. And it will provide special and permanent homes for opera, symphony, repertory drama, dance, the Juilliard School of Music, and a library-museum for the performing arts.

Obviously, the readers of DANCE Magazine, though happy that the Metropolitan Opera and the New York Philharmonic will have new homes, are mainly concerned with the place of ballet and other forms of theatre dance at the Lincoln Center for Performing Arts.

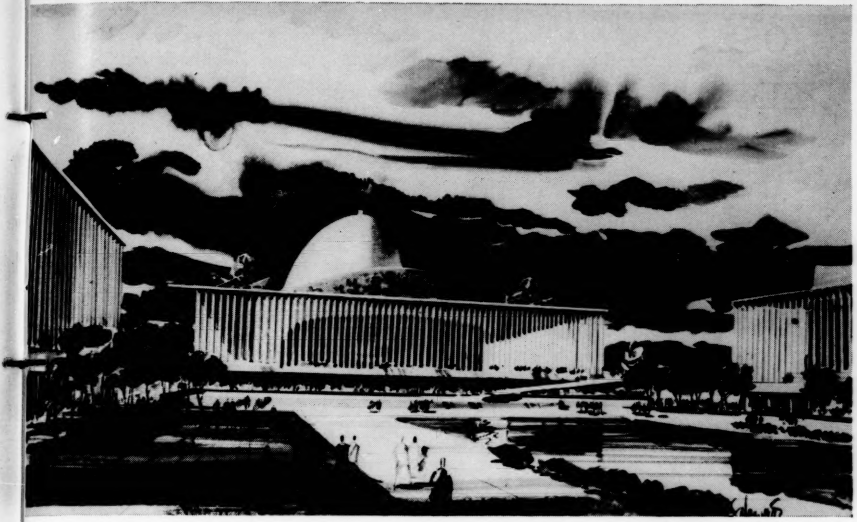
It has already been announced that there will be a dance theater (open to all forms of the dance art) in addition to the opera house and the symphony hall, and that there will be a fourth hall or theatre for the presentation of repertory drama, recitals of music and dance attractions of more intimate theatrical cast than full-scale ballet.

What ballet company will move into the dance theatre? The dance world, of course, is buzzing with rumors. Will it be the New York City Ballet? Will it be the American Ballet Theatre? Both? Or still another company yet to be formed? Decisions have not yet been made and are not likely to be reached for several months, but the nature of such a ballet organization, what is expected of it and what is demanded of it are perfectly clear. The key word is "organization," and the chief problem lies in another word, "institution."

The Lincoln Center for Performing Arts, with John D. Rockefeller III as its President, is not a producing agency and will not become one. Its function will be to co-operate with independent organizations and institutions in bringing the best of talent in the performing arts to the new center. The Center itself, a non-profit enterprise, will concern itself mainly with facilities and services. Among these, it will provide resident and visiting companies with modern stages in modern theatres which can accommodate as many as 2,500,000 audience members every year; it will stimulate the inter-relations of the arts through the very proximity of the various theaters, halls and classrooms; it will strive to give increased vitality to the arts through new concepts of artistic education; and, of course, it will be "home" to certain institutions.

The Met and the Philharmonic are definitely "in" as two performing arts institutions, and Juilliard is set as the educational arm of the Center. The three will retain full artistic (or educational) and financial autonomy. Now what about the ballet? The pressing problem here is that while the Metropolitan Opera and the New York Philharmonic are old, strong and experienced institutions, the ballet field is unable to boast similar institutional strength.

It is perfectly true that the Ballet Russe de Monte Carlo has functioned in America since 1933, that The American Ballet Theatre has been active since its inception eighteen years ago, and that the New York City Ballet, the only company with a home of its own in New York (although it must share it with other wings of the New York City Center), has developed steadily in its decade of activ-



A preliminary design under consideration for the three major theatres of the Lincoln Center for Performing Arts. Center, the proposed Metropolitan Opera House; right, the Concert Hall; and left, the Dance Theatre.

ity (although its antecedents reach back much further than ten years). Still, not one of the three is institutionalized on the same scale as, say, the Met.

Ballet companies live with deficits—they have to—but they manage to keep going and building their repertories through extra funds (other than box-office returns) raised by their own associated foundations or societies or by large gifts from single donors or, occasionally, by grants from the great foundations. Continuation, though highly probable, is inherently precarious, and the Board of the Lincoln Center for the Performing Arts wants to be certain that the ballet institution which moves into the Center will be permanent and equipped, financially and artistically, to grow.

The Met, as every one knows, has its deficits, but it is well geared to meet them, surmount them and to continue each year to present opera of the highest calibre. The officers of the Lincoln Center expect and demand as much of a ballet institution.

As matters stand now, Mr. Rockefeller and his associates have launched a plan to establish for dance at Lincoln Center an institutional framework equal financially and artistically to that of the Philharmonic or the Metropolitan. The plan called for the formation of a thirteen-member Advisory Council for the Dance to function as the nucleus of the governing body, which would select or create an autonomous dance institution at Lincoln Center. In February, Mr. Rockefeller named George D. Stoddard, Dean of the New York University School of Education, as Temporary Chairman of the Council along with the following members: Reginald Allen, Lucia Chase, Blevins Davis, Doris Duke, Mrs. S. Hallock duPont, Julius Fleischmann, Martha Graham, Lincoln Kirstein, William Kolodney, Joseph Martinson, William Schuman and Edgar B. Young.

It is far too early to say what the Council will do with respect to selecting or creating a resident company for the Lincoln Center. Possibilities to be considered would include an amalgamation of companies, along with their artistic and financial resources; the selection of one or two of the present major companies with the promise that increased institutional strength would be accomplished before an in-residence post at the Center were awarded; the establishment of a new company with institutional strength supplied by first-rate artistic direction and solid assurance of continuing financial support.

For the present, it will be the Council's task to investigate and study such matters as the selection or creation of a resident ballet company and to recommend other dance programs, including modern dance presentations, ethnic dance offerings and dance importations, for the Lincoln Center's dance wing. In addition, the Council will aid in the fund-raising drive for the dance theater and assist in the planning of the theater itself, which, incidentally, will seat 2,500 persons (the new Metropolitan Opera House will have a 3,600 capacity).

One of the pleasant assurances is that the resident company (or companies) will not occupy the new dance theater the season-around. Obviously, one dance group could not perform that steadily and attract continuously large audiences. Thus, the house will be open to other companies of stature and standing. Visiting troupes of international prestige, such as England's Royal Ballet, the Royal Danish Ballet or the Bolshoi Ballet, would certainly appear in the dance theater for seasons which did not conflict with those of the American company in residence. On other occasions, foreign ballets might perform in the new opera house, although rival seasons of dance for the two theaters would, of course, be avoided. Furthermore, one may be sure that the Met itself will eventually present its own opera ballet unit in all-ballet evenings from time to time during an opera season.

If curiosity about dance at Lincoln Center cannot be wholly satisfied at this time, it is, nonetheless, good news that serious and definite plans are afoot and that by 1963 (when the dance theater will be completed), America's great, sometimes sprawling but spectacularly creative art of dancing will find permanent headquarters and new opportunities in the most exciting art-and-building project of our times.

THE END

Above: *José Limón arrives at Waterloo Station from New York on the Queen Mary boat-train to open a 2-week season starting Sept. 2, 1957, with his distinguished co., at the Sadler's Wells Theatre. The London press was reserved.*

JOSÉ LIMÓN & CO. IN EUROPE

The exciting adventures of a tour that included Poland and Yugoslavia

BY BARBARA POLLACK

Seven days after his return, José Limón sat across a small table in the restaurant of a midtown New York hotel and spoke of the months just past which he had spent touring and performing in Europe. He had travelled with a troupe of fifty—including his American dance company and production staff, and twenty-five English musicians—to perform for audiences in eight Western and Central European countries. The tour lasted from September 2 to December 21. This was his second tour under the sponsorship of the United States State Department and ANTA (American National Theatre and Academy). His first, a trip to South America in 1954, had initiated the ANTA program, established by President Eisenhower to send American artists abroad.

"Each country presented a complex and different challenge," began José Limón, who has long been regarded as this country's outstanding male modern dancer. Limón, who looks these days more than ever like a figure out of an El Greco painting, with his strongly etched Span-

Below: José Limón (seated; in the title role) and Lucas Hoving in "Emperor Jones," dramatic work much favored by audiences throughout the tour.

ish features, his deep set eyes and his rhythmical gestures, started to sketch his habitual doodles on the paper place mat in front of him. The doodles varied between interlocking circles and sharp, aggressive looking arrows.

"Before we opened the tour in London, we spent a busy few days rehearsing with the English musicians who stayed with us all through the tour," he said.

The repertoire of composers was a challenging one: Wallingford Riegger, Norman Dello Joio, Norman Lloyd, Arnold Schoenberg, Aaron Copland, Benjamin Britten, and others of equal difficulty. Because many of the scores were demanding, it was deemed essential that the Limón company travel with its own orchestra, rather than go through the ordeal of training a new group of musicians in each city. Musical Director was Simon Sadoff.

The company's repertoire consisted of seventeen works. Six compositions were Doris Humphrey's: *Day on Earth, Lament for Ignacio Sanchez Mejias, Ruins and Visions, Night Spell, Variations and Conclusions from New Dance* and *Ritmo Jondo*. The Limón compositions were *La Malinche, Emperor Jones, The Moor's Pavanne, Concerto Grosso in D Minor, Scherzo, There is a Time, The Exiles* and *The Traitor*. Pauline Koner and Lucas Hoving, who danced leading roles on the tour, had also contributed some compositions to the programs—the *Concerto in A Major* of Pergolesi and *Cassandra* by Miss Koner, *Satyros* by Mr. Hoving.

Doris Humphrey, famed choreographer who is Artistic Director of the company, had accompanied Limón on the tour. She remarked on her return that some of their experiences in Europe reminded her of the 1930s, when she and Charles Weidman barn-stormed the United States with a company that included the young José Limón, showing modern dance to audiences that had never seen anything like it.

When I queried him about this, José said, "When we opened the tour in London on September 2, the audiences were politely enthusiastic, and by the last week in London, they were beginning to be cordial. But we were pioneering in Paris. The audiences there were unreceptive, and it reminded me of the early days when the Humphrey-Weidman company danced in cities like Seattle and San Francisco. Except for a nucleus of advanced and receptive people in Paris, it was a great void for our company. I felt that the press in Paris was abysmally ignorant of modern dance."

Although Paris was made pleasant for the company by such formalities as the reception Ambassador Amory Houghton held in their honor, José was obviously pained by his recollection. "I'm told that other American dance companies have been received coolly in Paris. The French have now withdrawn into themselves in remembrance of more glorious days, and they probably find it presumptous of us to think that there should be anything of value in art from across the Atlantic.

"After Paris, everything improved," he continued. "West Berlin, our next stop, was a spectacular success. The audiences wouldn't stop applauding."

The company later returned to play six other cities in West Germany, but first they went to Poznan, Poland.

"Each one of the four Polish cities we played in—Poznan, Breslau, Katowice and Warsaw—was our first encounter with old Central Europe. Amidst all the destruction still evident from the bombings of World War II, the first place to be repaired in each city had been the opera house," José recalled.

Had he found the Polish a dispirited, apathetic people?

"Not at all," he replied emphatically. "These people are vital and undefeated. They are hungry for anything that is art and theatre and anything from the West. We had to do extra performances in each city we played. The houses were packed and tickets were sold out within one day of being put on sale. Our audiences seemed to loved every minute of it.

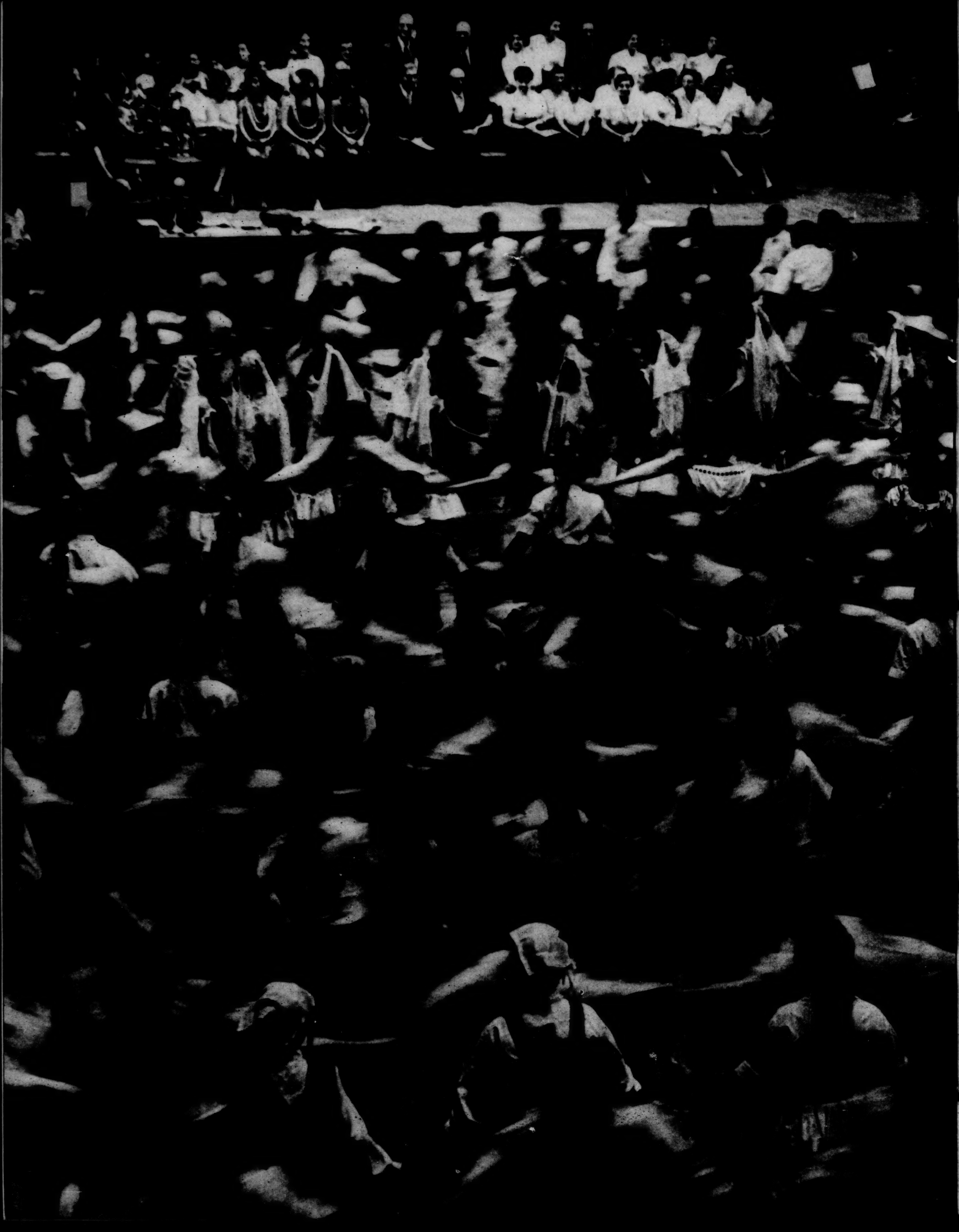
"I spoke to maids, porters, hotel people, people on the street, stage hands, dancers, artists, musicians, radio commentators, pressmen," he continued. "The

(continued on page 75)

The José Limón Co. about to fly from Paris to Berlin.

Above: Outside the Sadler's Wells Theatre in London.

Below: Limón under a banner bearing his name in Ljubljana, Yugoslavia.



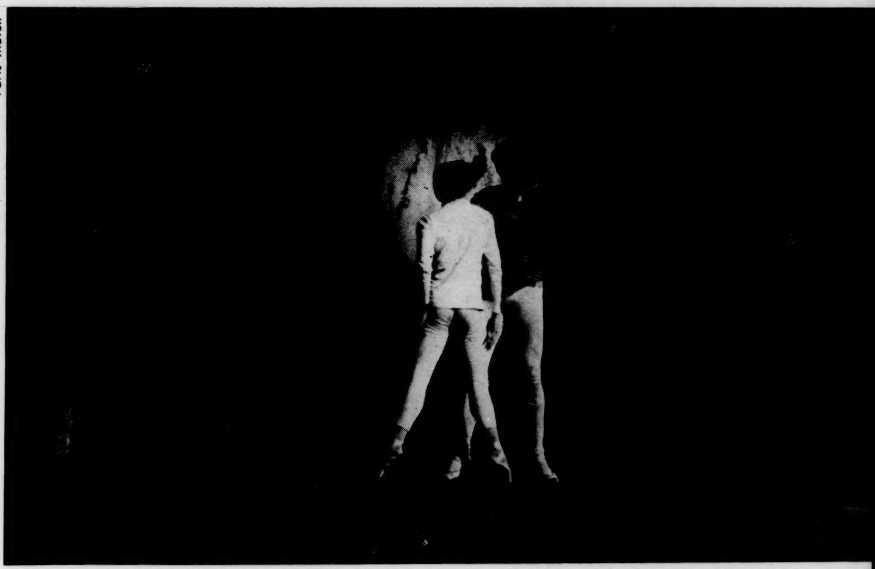
IN THE NEWS

Opposite:

YOUTH FOLK FESTIVAL: On April 1 in NYC's Manhattan Center, 700 boys and girls from 37 metropolitan community centers, Y's, and settlement houses will come together for the 5th Annual Folk Festival of the Boys Athletic League. Under the direction of Sally Ray and 4 assistants, each group has been meeting once a week or more since Nov. to learn 10 dances to do all together (at left, one of the numbers on last year's program). In addition, 14 of the groups will perform individual exhibition dances. Participants, ages 11-17, make their own costumes, and are guided to a pleasure in dance aimed at leading them to further dance interest.

Photo by V. Sladon

Westfoto



Paris Match

Top: CASALS FESTIVAL: The 2nd Pablo Casals Music Festival in Puerto Rico features 3 evenings of ballet by the Ballets de San Juan, April 24, 27 and 30 in San Juan's Tapia Theatre. Works to be presented are "El Amor Brujo," choreog. by Pedro Lorca; "Designs and Devices" (Hindemith), choreog., sets and costumes by Arnold Taraborrelli; and "The Witch of Loiza," music and sets by Jack Delano, choreog. by Ana Garcia. The Co.'s leading dancers, Gilda Navarra, Pedro Lorca and Ana Garcia, are shown above, l. to r., in "Juan Bobo."

Bottom: PARIS TO BROADWAY: Roland Petit's recently reactivated Ballet de Paris comes to the Broadway Theatre for a season starting April 7. The Co. features Petit and wife, movie and theatre star Zizi Jeanmaire (both shown above in rehearsal of his successful version of "Carmen"). Scheduled for the program in addition to "Carmen" are "La Dame de la Lune," "Contrepointes," "La Chambre," and "La Rose de Vents," recently premiered in Paris *(see French news, p. 97, for reviews)*. A U.S. tour is scheduled to follow the NYC season.

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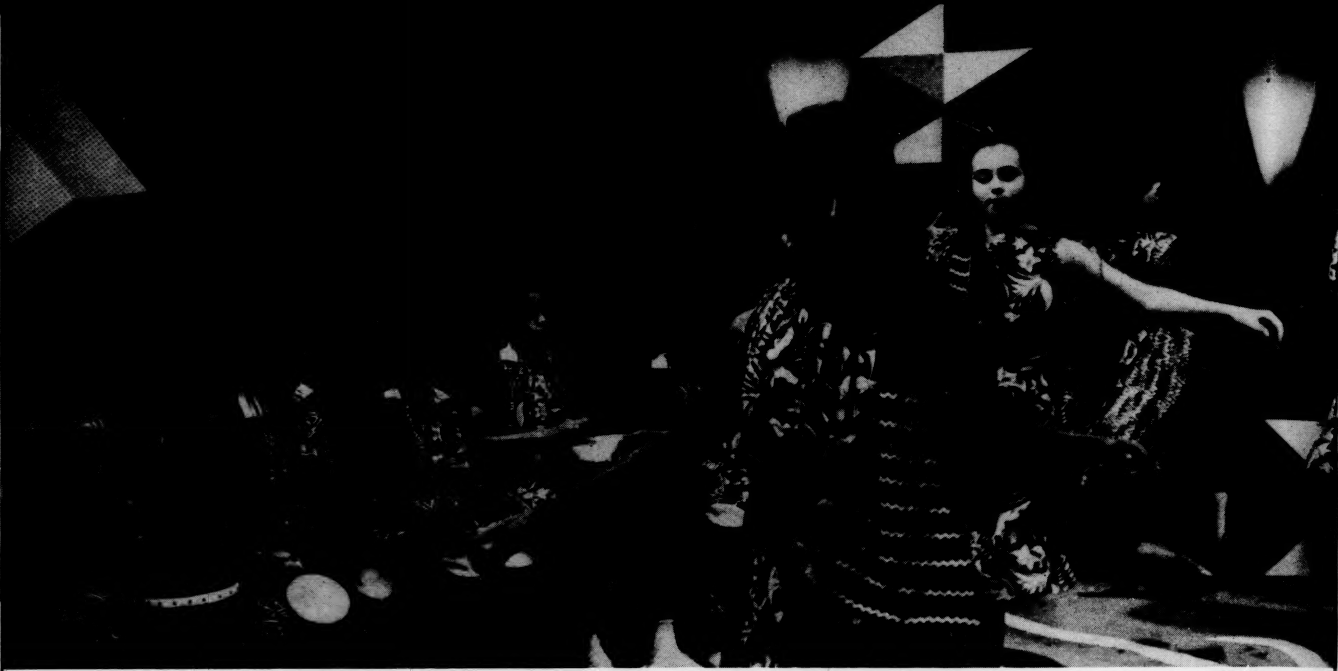

Nat Herz

Above:

DANCE VS. DELINQUENCY: In an East Harlem neighborhood that has 6 juvenile gangs in a 6-block area, the Community Center of Jr. High Sch. 101 uses dance as a major part of its program. Included in the daily 2-hr. after-school sessions are folk dance, modern dance and ballet (taught by students from the High Sch. of Perf. Arts), and authentic African dance, taught by Ismay Andrews, formerly with Pearl Primus. The latter group of about 60 boys and girls has appeared on numerous TV and civic programs, including "The Green Pastures" on NBCTV's Hallmark Playhouse last fall. In preparing such performances, Miss Andrews works with Mrs. Rita Pearson, the Center's Dir. of Music, Dance and Drama, who handles the musical aspects. Eager parents help with costumes, sets, etc. Above, rehearsal of the African Uganda rain ceremonial dance for "On The Carousel," CBSTV's Board of Educ. show. The boys, who call themselves the Ashanti Drummers, used to sing and dance on city streets for coins. On March 18, the group performed in honor of the new nation of Ghana on the Presbyterian Labor Temple's Round-the-World Fest. The community finds this club a very happy substitute for gang activity.

Opposite:

ZORINA AS NARRATOR: Oratorio, a form of symphonic orchestral work, usually requires a singing chorus and soloists. The latter are not necessarily singers, but must have great musicality and clear, compelling diction. Vera Zorina, whose name is famous as a dancer, has those qualities, and as a result a whole new career has opened for her in symphony halls and on records. In March she narrated the role of Jeanne in Honegger's *Jeanne d'Arc au Bucher* with the Toronto Symphony. In Feb. she appeared with the Philadelphia Orchestra at the Phila. Academy of Music and in Carnegie Hall narrating Debussy's *Le Martyre de Saint Sebastien.*

Interviewed for DANCE Magazine, she said, "It is one of the greatest pleasures of all—combining the spoken word with music." The pleasure is undoubtedly facilitated by the fact that the dancer-turned-narrator has always been able to sightread music, now digests orchestral scores as most people read books.

Zorina was dancing star of such B'way musicals as *On Your Toes, I Married an Angel*, and *Louisiana Story;* and of several films, including *The Goldwyn Follies.* She was a leading soloist with Ballet Russe de Monte Carlo and has been Guest Ballerina of Ballet Theatre.

She has recorded for Columbia Records her stage narrations of Lukas Foss' *Para-* for her by the Louisville Orchestra, Debussy's *Le Martyre,* Stravinsky's *Persephone* and the Honegger work. Her husband, Goddard Lieberson, is Director of Columbia Records. They are the parents of two children.

Miss Zorina noted, "Anything I do seems to be influenced by everything I've done before." While narrating, she uses hand gestures that are clearly derived from her dance background; but more valuable has been the physical structure—"the toughened muscles around the diaphragm and rib cage"—and breath control gained from years of dance. This combination, she said, is equally necessary: for a dancer—to maintain a soft line through a long dance phrase; for a soprano—to sustain her tone, clear and true, through a long musical phrase; and for a concert narrator, who must also support a steady, clear tone.

In the fall of 1956, she appeared with the Minneapolis Symphony. First she narrated a short piece by Schoenberg—in German; then Hindemith's *Herodiade*—in French. The finale was her own staging of *Persephone,* which she simultaneously danced and narrated—in English. She also speaks Russian, Italian and Norwegian.

The Minneapolis *Persephone* was "my maiden flight into choreography," she said. "And now I would like to do more." She declared, however, that she no longer wishes to dance, "unless in another work like *Persephone,* fusing dance with music and the spoken word."

IN THE NEWS

Eve Arnold

THE DANCER'S BOOK SHELF

Come Dance With Me
By Ninette de Valois
World Publishing Co., NYC, 1958
254 pp., $6.00
Reviewed by Laura Clandon

The life of Dame Ninette de Valois is one of the great success stories of our time. From her beginnings as a lone dancer struggling to learn and then to practice her art in an unfriendly and generally uncaring world, she rose to become head of one of the most famous ballet companies in the world, The Royal Ballet, the creator of a junior sister company, the ex-Sadler's Wells Theater Ballet, and of two excellent training schools, White Lodge and Barons Court. Today, thanks in great part to her, no dancer in England, or for that matter in the Commonwealth, has to go through the tortures and torments she endured in order to become a dancer or have a place to work. This was her aim from the beginning, and since she has fulfilled it so magnificently, one can stand only in awe of the fortitude, brains, and talent invested in this small, elegant, attractive woman.

Dame Ninette, *née* Edris Stannus, was born in 1898 into an old, respected family of Irish gentry. Her first seven years were spent in the large, comfortable, rambling, country house near the village of Blessington in beautiful County Wicklow. Her family then moved to England where she has done most of her work since.

In telling her story, Dame Ninette shows herself more influenced by English reticence than by her native Irish flamboyancy. Much of what she writes in a fluid, simple style is very interesting, but she also exasperates by her omissions. For instance, she gives no penetrating portrait of any of the multitude of artists she has worked with. She says nice things about them all, and from Dame Margot Fonteyn down they emerge as bland, agreeable and quite characterless. The two exceptions are Alicia Markova, who has, Dame Ninette hints politely, a quiet but formidable will of iron, and Constant Lambert, whose immense Falstaffian gusto for life comes through. It is only natural that one should be curious about exceptional and gifted people and, without being gossipy or prying, Dame Ninette could well have told us more of their personalities and individual qualities. It would have helped us to know more about her, too.

Also, she tells incomplete anecdotes, such as the one that for two years Pavlova went exclusively to Cecchetti to correct a fault—and then does not tell us the fault! (It would have been a fascinating bit of information.) Or she says, when she gets to the period in which she worked with the Diaghilev company, that she has already written a book on this period, so she will skimp it. (If you haven't read the book, too bad for you.) Or when she meets Lilian Baylis she says that the story and beginning of the Vic-Wells Ballet is so well known, she won't bother to tell it. (That may be true in England, but is certainly not the case here.)

On the credit side are the funny, sad, often touching descriptions of her years as a young dancer, in and out of pantomimes, music halls, revues—doing everything and anything to keep busy. She was joined in these struggles by some of the Russian dancers who were stranded in England after the First World War. In 1921 a revue called *Jazzaganza* boasted of a ballet choreographed by Massine, with music by Darius Milhaud, and danced by Lopokova, Woizikowski, Sokolova, Slavinsky and de Valois.

It was while working with this group of dancers, who had been assembled by Massine, that her sense of values and dedication to her art were truly awakened. Her later years with the Diaghilev company, 1923 to 1926, deepened these feelings as well as inculcating her impeccable standards. To this day her hopes, plans, and judgments are based on what she learned in those years. It was at that time, too, she decided to devote her life to creating a national English ballet.

In another interesting section (which makes the best reading in the book) she relates the adventures of the young Sadler's Wells Company during the war years. The Company was caught in Holland at the moment of the German invasion, and Dame Ninette tells, with deep feeling, the grim story of their escape. Also, during the war years they lost their London theater (it was turned into a refugee center for bombed-out persons) and they were compelled, in order to keep the company alive, to travel up and down and across England without enough food, sleep, heat—overworked to the point where only the dancers' extreme youth, dedication to an ideal, and, I suppose, good old British pluck, pulled them through. It makes inspiring reading and one feels that the glories of the post-war years have been fully earned.

It turned out, however, that the Sadler's Wells was doing itself a favor during these grueling years of touring because they were creating their own future audience. They introduced ballet into almost every nook and cranny of England and awakened a taste for it where it had never existed before. In January, 1945, they started visiting the continent again, adding international luster to their name. By the time they opened at their new, refurbished home, Convent Garden, in 1946, both the company and the public were ready for each other, and this happy marriage has been prospering ever since.

Despite the fact that Dame Ninette can make almost any momentous event sound like a cozy tea-party, the breadth and grandeur of her vision and accomplishment come through. No one can read this book without being deeply impressed by Dame Ninette and her colleagues in and outside of The Royal Ballet. So, until we can get Dame Ninette to be less shy with her pen, every ballet lover must read and be satisfied with this account of her life, frustrating as it is.

Victorian Ballet Girl:
The Tragic Story of Clara Webster
By Ivor Guest
A. and C. Black, Ltd., London, 1957.
21 shillings. 136 pages.
Reviewed by Lillian Moore

In the days when theatres were illuminated by gas, and open, unguarded jets roared in the wings and along the rows of footlights, the life of a dancer could be terrifyingly dangerous. One slight breath of air could stir a hungry tongue of fire, one tiny misstep could bring an unfortunate girl close enough for her tarletan skirts to burst into a devouring column of flame.

The story of Emma Livry, who died in 1863 of burns incurred during a rehearsal at the Paris Opera, is well known. The earlier tragedy of Clara Webster, who might have become England's first great ballerina, has been almost entirely forgotten. In his latest book, *Victorian Ballet Girl*, Ivor Guest describes the brief, eventful life of this talented girl, doomed to die at twenty-three.

Born in 1821, Clara Webster was trained by her father, who had studied with Gaetan Vestris and Giovanni Gallini. She made her debut when she was nine, and served a long, thorough apprenticeship, dancing in Bath, her birthplace, at the London Haymarket, and in the provinces. A classical dancer of marked versatility, with a flair for character dances like the *Cachucha* and *Cracovienne*, Clara rapidly became a popular favorite. In Manchester and Liverpool she supported Fanny Cerrito, dancing parts almost as important as those of the great Neapolitan ballerina.

At Drury Lane, London, where she obtained an engagement when she was twenty, Clara came in contact with most of the great dancers of her time: Carlotta Grisi, Lucien Petipa, Pauline Leroux, Adèle Dumilâtre, Lucile Grahn. She challenged them on their own ground, and was just beginning to emerge as a ballerina of far more than ordinary gifts, when, during a performance of *The Revolt of the Harem* late in 1844, her career was cut short by the dreadful accident which ended her life.

Ivor Guest has handled this poignant story with great skill and affection. A wealth of detail about the difficult and sometimes sordid lives of ballet dancers, during the reign of Victoria, adds depth and color to an absorbing biography. The ballets in which Clara danced are vividly described. Her development as an artist is lovingly traced.

If Mr. Guest ever tires of writing about ballet (we hope he doesn't!) he should be able to qualify as a private detective. With a rare combination of imagination and dogged persistence, he has even managed to trace the descendants of Clara Webster's fiancé, Michael Bruce, and so has been able to depict something of his side of their pitifully brief love affair.

The thirty-one illustrations have been carefully chosen (some have never been published before) and are beautifully reproduced.

It seems especially appropriate that this fascinating little book should be dedicated to Cyril W. Beaumont. It was in his writings that Ivor Guest first heard of Clara Webster, whose touching story he now tells so well. Like the life of its heroine, *Victorian Ballet Girl* seems to end too soon.

Ninette de Valois in 1922, as "Cupid" in the Massine-Lopokova Co. This is one of numerous illustrations in Dame Ninette's book of memoirs, "Come Dance with Me."

Clara Webster, tragic title figure of Ivor Guest's "Victorian Ballet Girl," as she appeared in "Lady Henrietta."

The Ballet Companion
by Olga Maynard
Macrae-Smith, Phila.; 1957
175 pp.; $3.75
Reviewed by Thalia Mara

The Ballet Companion is a welcome adjunct to any dance student's library. Miss Maynard has obviously lavished a great deal of love on this book. The stories of the four ballets she focuses on are delightfully told in minute detail and in a manner which should certainly hold even a child's interest.

The particularly valuable contribution which Miss Maynard makes with this book lies in the chapters entitled "How To Look" and "How To Listen," in which she instructs the reader in the way to gain the fullest enjoyment from a performance of the ballet by being aware, not only of its choreography, but also of its music. She also gives a complete account of the history of each of the ballets *(Ed: see p. 52 for Miss Maynard's history of "Pas de Quatre")* and biographical sketches of the choreographers, composers, and the dancers frequently seen in the principal roles. Any dance student who has read this book will surely derive infinitely more from the next ballet performance he sees.

The four ballets described are *La Sylphide*, as done by The Royal Danish

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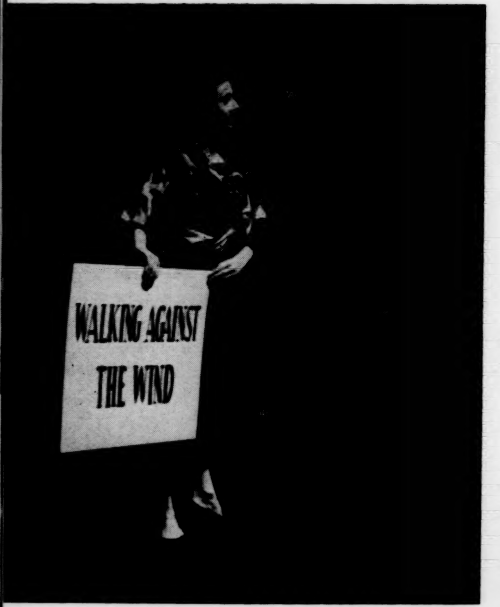


"PANTOMIME, ART OF ILLUSION"

French mime Marcel Marceau offers a provocative program

Left: As motionelss as a wax statue, Pierre Verry introduces each number.

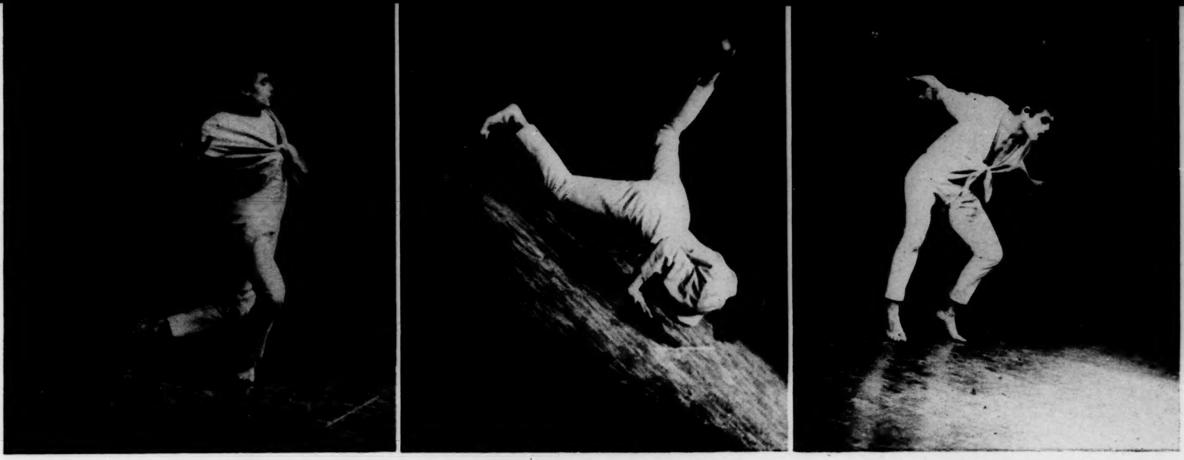
Below: Marcel Marceau as Bip, "whose ambitions and dreams," says his creator, "all men have in common . . . With a white face he parades up and down the boulevards of the world."

"As far back as I can remember, my playmates and I preferred one game to all others—imitating animals, flowers, trees, the landscape, anything and everything that lived or breathed or had some natural movement in life . . . "says Marcel" Marceau in *Playbill,* and he has been working at this preferred "game" ever since.

One of the most highly praised of today's performers, the French pantomimist inspires sold-out houses wherever he appears. He has broken attendance records not only in New York, but also in most major cities of Europe, South America and South Africa.

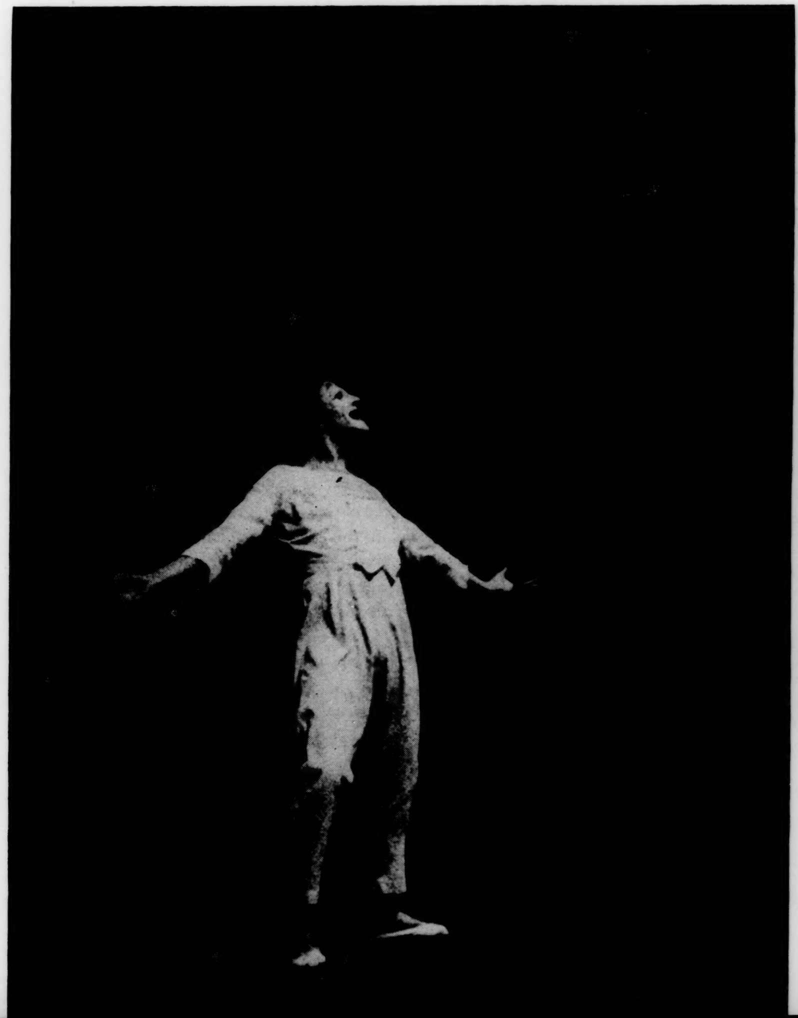
In 1947 Marceau created Bip the Clown, who has since become his trademark. Bip is not as spontaneous nor as related to the social scene as Charles Chaplin's "little tramp" (as a child in southern France, Marceau adored Chaplin, Buster Keaton, and Harry Langdon, who, he says, inspired him to pursue "the art of silence as a profession"). Bip doesn't comment on the people he describes, but he observes their movements felicitously, and audiences are delighted at the opportunity to participate as they recognize the constant small shifts in gesture, expression and rhythm which describe situations, character, and action.

Marceau is assisted in his current U.S. tour by Pierre Verry and Gilles Segal, both outstanding mimes. He returns to the French capital next month to appear, with an augmented company, in a late spring season, and will be back in the U.S. this summer. Bip's adventures with everything, from evasive butterflies to brusque lions, his encounters in continental railway trains and dance halls, are continually growing. He now plans to add his adventures in New York. *THE END*



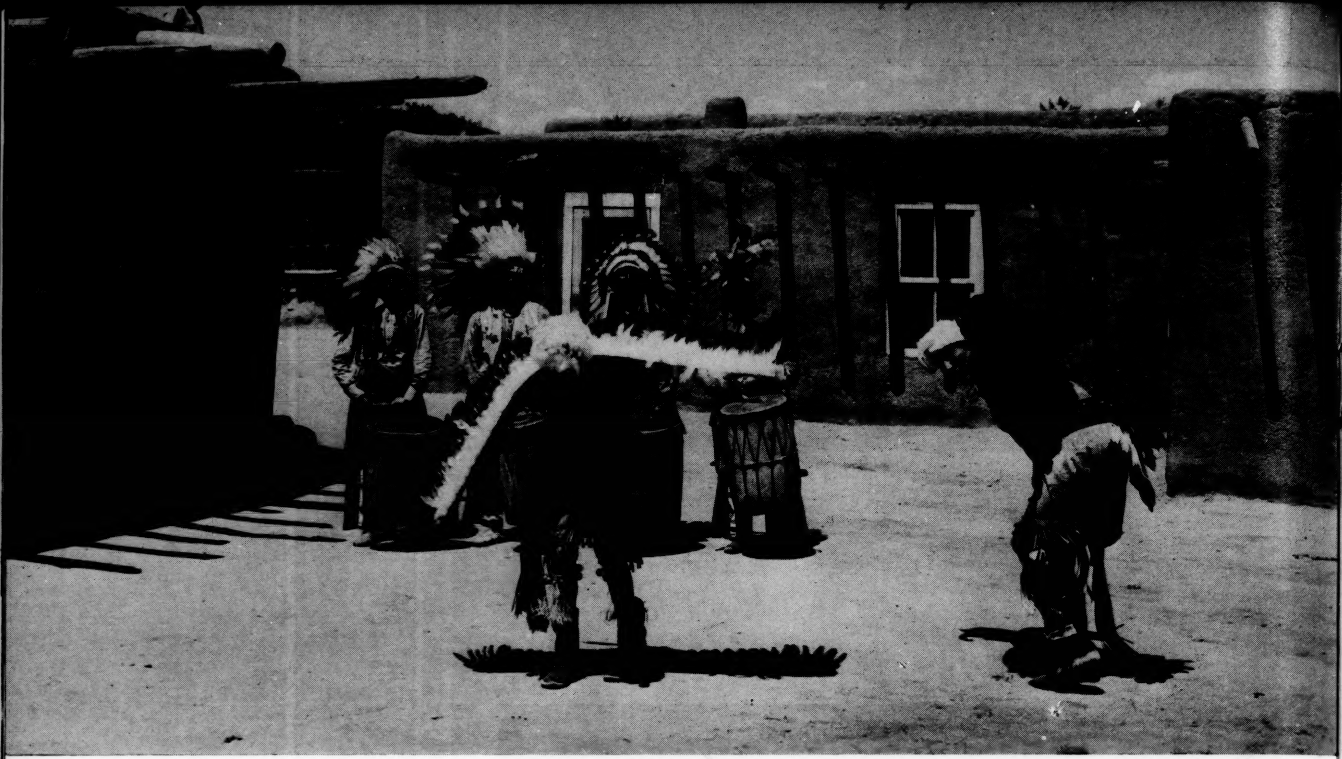
Gilles Segal does a pantomime of underwater fishing in which he is at times the fisherman, the fish, the seaweed, and even the water.

PHOTOS BY DON LANGER



Above: Gilles Segal and Marcel Marceau compete in a tense and comic bicycle race.

At left: Alone on a big stage, Marceau's "everyman" braves the world with a laugh.



Authenticated News

Above: The Eagle Dance, accompanied by drummers and chanters, is a sacred winter ceremonial of most Pueblo Indians (the eagle is the bird of life). Note the incongruity of windows in these Tesuque Pueblo adobe dwellings.

THE CEREMONIAL YEAR

A practical guide for seeing Indian dance in the pueblos of New Mexico

BY ROBERT ZIMMERMAN

On Easter Sunday the inhabitants of almost all of New Mexico's eighteen Indian pueblos will gather in their plazas for ceremonial dancing. As Christians they will commemorate the resurrection of Christ. As Indians they will acknowledge a religious obligation rooted deep in their primitive beginnings.

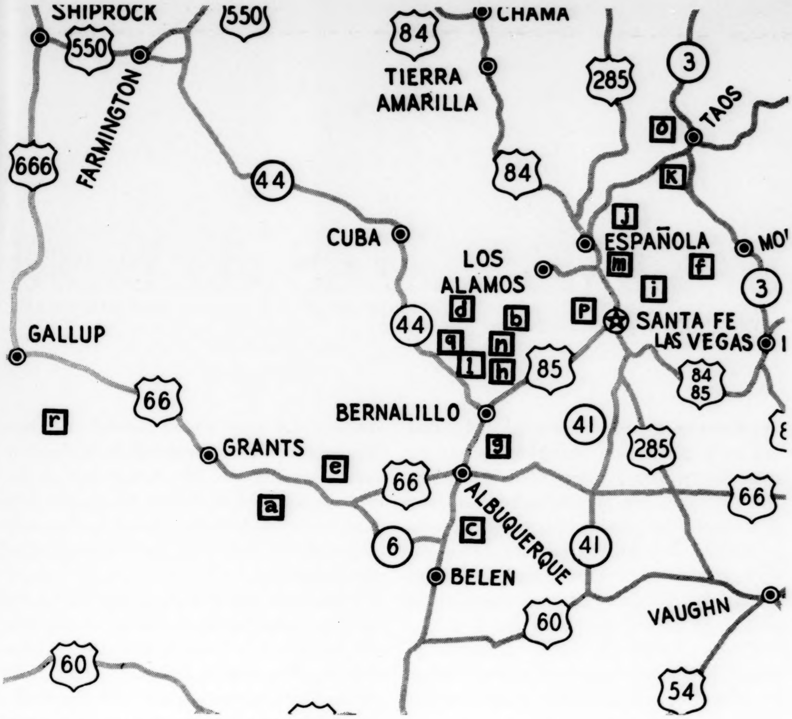
It is this blend of Christian and "pagan" religion that guides the calendar of Pueblo dances from season to season, from dance to dance, through the full span of the ceremonial year. Visitors to the Pueblo country may witness a dramatic expression of dance-as-prayer at almost any time of the year *(see page 66 of this issue for a year-round guide, and pp. 23-29 of the March '54 issue for a picture story on Pueblo Indian dances).*

How do we plan a dance tour of the pueblos? Many of the dances occur on no fixed date, are prescribed by tribal elders who consult an authority known only to themselves to determine the time most propitious for a supplication to the gods. But others occur regularly on specified dates, and we can plan to attend those with as much certainty as we would attend a service at St. Patrick's.

The Pueblo people have lived in close contact with the white man for four centuries, but they are noted for their selectivity in acquiring the gifts of "progress." Electricity is still rejected at Taos, although television antennas can be seen at the pueblos near Santa Fe and Albuquerque. And a Ford or Chevy pick-up stands in the shadow of many mud-plastered pueblo homes.

In matters of religion, the peaceful agricultural Indians of the Rio Grande valley have made a conditional acceptance of the new diety and dogma brought to them first by Franciscan missionaries in the seventeenth century. The Catholic saints were worked into the Indian pantheon, and reign there today with no apparent rank above or below the spiritual power of the ancient way. It would be not quite correct to say these people have been converted to Christianity; they have converted Christianity unto themselves. So it is that on Christmas Eve at Tesuque, the priest must bide his time in the sacristy until the men and women have completed their own peculiar homage to the infant Jesus—a minuet-like dance on the mud floor of the church. So it is that an image of Santa Clara looks out from a grotto of evergreen boughs while her admirers celebrate her day with a Deer Dance, a primeval hunting ritual.

The calendar of Christian feast days is the only map for an exploration of the kingdom of natural divinities of Pueblo religion. Dances for rain, for a successful hunt, for a bountiful crop, are performed on church-calendar days even



This map of a section of New Mexico shows federal roads in shields; state roads in circles, and pueblos in squares.

NEW MEXICO PUEBLOS

Where They Are

a=**ACOMA**—68 miles W. of Albuquerque.
b=**COCHITI**—30 miles W. of Santa Fe.
c=**ISLETA**—18 miles S. of Albuquerque.
d=**JEMEZ**—49 miles N. of Albuquerque.
e=**LAGUNA**—50 miles W. of Albuquerque.
f=**NAMBE**—20 miles N. E. of Santa Fe.
g=**SANDIA**—14 miles N. of Albuquerque.
h=**SAN FELIPE**—29 miles N. of Albuquerque.
i=**SAN ILDEFONSO**—20 miles N. of Santa Fe.
j=**SAN JUAN**—28 miles N. of Santa Fe.
k=**PICURIS**—20 miles S. of Taos.
l=**SANTA ANA**—27 miles N. of Albuquerque.
m=**SANTA CLARA**—20 miles N. of Santa Fe.
n=**SANTO DOMINGO**—31 miles S. W. of Santa Fe.
o=**TAOS**—2½ miles N. of Taos.
p=**TESUQUE**—10 miles N. of Santa Fe.
q=**ZIA**—35 miles N. of Albuquerque.
r=**ZUNI**—40 miles S. of Gallup.

though the substance of the dances comes from other sources. There are dances at most of the pueblos on Easter Sunday; on Christmas eve; Christmas day and the day following; on New Year's day, and on Twelfthnight, January 6. Assumption Day, August 15, is observed by dancing at Zia. Each pueblo has at least one "fiesta" or dance day in honor of its patron saint—August 12 at Santa Clara; June 24 at San Juan; September 2 for St. Stephen at Acoma.

Some pueblos are more accustomed than others to entertaining visitors at their dances. In a few cases, the amount of sightseers has become so great that the dances would seem in danger of slipping into the realm of theatrical productions, but the dancers somehow still manage to maintain indifference to their audience. More than 8,000 people swarmed into Santo Domingo for the annual summer Corn Dance last August 4. The potters and silversmiths with wares to sell look forward to these occasions with an anticipation that can hardly be laid to religious zeal, and if something of a carnival atmosphere invades the pueblo it is not entirely the fault of the spectators.

There is generally no charge for watching the dances, except at Taos where a fifty-cent parking fee is charged all visitors coming to the picturesque five-storied pueblo. The traditional suspicion of Indians toward cameras is the basis, genuine or not, for imposing a fee for taking pictures. This is ordinarily one dollar, although it may be higher if you are carrying a movie camera. Should you be a simple onlooker, wanting only to watch and listen and be drawn into the spirit of the dance, you may stand or sit in the shade of an adobe wall and be asked to contribute nothing but respectful deportment.

Most of the pueblos are within a drive of an hour or two from Albuquerque or Santa Fe, over good roads. An exception is Zuni, forty miles south of Gallup, the pueblo where missionaries have made the fewest inroads and where dances are not as likely to be coupled with Christian holidays. The Shalako ceremony, highlight of the Zuni year and one of the most unusual dances anywhere, comes late in November or early in December. Zuni tribal leaders notify the Gallup Chamber of Commerce of the date of the Shalako about two weeks in advance, and visitors are welcomed.

Inquiries about dances of the other pueblos can be directed to the New Mexico State Tourist Bureau at Santa Fe, to Chambers of Commerce at Albuquerque, Santa Fe and Taos, or to the Indian Detours Transportation Co., at Santa Fe or Albuquerque, which operates bus service to the pueblos on ceremonial days.

(continued on page 66)

CLOSE-UP OF MODERN DANCE TODAY:

SYMPOSIUM

CONCLUSION *(Continued from last month)*

May O'Donnell

Director, May O'Donnell Dance Company; Co-Director, O'Donnell-Shurr School, N.Y.

To examine the case of modern dance today, one must go into the by-ways and back-ways, for, through lack of financial help and responsible cultural leadership with a perspective on the whole American dance scene, modern dance has been relegated to the bottom of the art heap. This is as it should be according to the law of contradictions in our society. Modern dance, an authentic, indigenous American dance art expression, is the step-child. Without tradition, with a shady avant-garde and political past, it is suspected of being the creation of fanatics, neurotics, screw-balls—the product of the "lunatic fringe."

What to do about the situation is the urgent question. The answer of concert performances is silenced by the fact that the cost of activity is such that there are no Broadway performances today even by those few who have reputations and have publicity channels open to them. Indeed, it is only in the protected areas of educational institutions, special foundations and special community projects that there is any help given, and then only to a selected handful of dancers. The others exist out of their own independent efforts and pay a big price in order to survive. Yet in spite of this difficult situation there are more young people involved in the modern dance than ever before. Yearly crops of new dancers are being added to the concert field but without new opportunities for performance.

In my concerts I try to use large groups of young dancers, but with the ever increasing cost for performances it becomes an impossible financial burden for any one person to carry. The time has come when real help should be forthcoming, and the responsibility should be shared by those sources of financial help that are in a position to shoulder such a responsibility. Other forms of dance in the United States are heavily subsidized, and it is taken for granted that they should be helped. By now the modern dance has earned this same right. It is here to stay—that is certain—and resistance to it should be turned into help for it.

Funds should be made available to establish a yearly season of modern dance in New York City and various centers throughout the U.S. There can only be real results if there is sustained and substantial help over a long enough period. A ten-year plan is little enough to ask for the development and flowering of an authentic native art expression. This is the time for concerted action to find ways and means of help in order to give the modern dance the recognition and stature it deserves. I consider more concert performances of crucial importance. There have been many individual dancers who have given and are giving of themselves physically and financially beyond the call of duty, and it is still an uphill job. I feel that there should be fresh thinking and new methods tried in order to give modern dance its rightful place in today's world.

Sybil Shearer

Modern dance iconoclast; currently teaching, choreographing in Northbrook, Ill.

Right now I would like to define my position as a modern. It is perhaps a little complex because nebulous, in the sense that it is all embracing rather than pigeonholed, but, on the other hand, when understood it is really very simple.

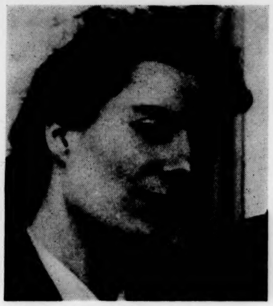
In the first place, modern means not traditional. It means new. It also means now. On the other hand, now is dependent on the past and new means different from the past and traditional means inherited from the past. So modern and traditional are very closely bound together. Modern should be a coming from the past and a leading into the future just as the present moment is doing. This should be true in dance both in regard to the technique of the body and the composition of the dance.

Modern is not one set thing, it is a becoming. Traditional, on the other hand, is set because it is past. It has already crystalized. The human being, however, is a changing thing not only in his life cycle, but in his gradual mental and spiritual growth, and this is reflected in the technique. A traditional technique has laws which have been established as universal. The human body also has universal laws—a certain number of muscles, bones, and limbs etc. The application of the individual to the universal laws is, however, a modern problem, and the modern dancer must be very much more analytical of the laws governing the body than the purely traditional dancers who are simply "trained." In other words, they must know not only the traditional technique but must analyze the individual body in relation to it and then go beyond if they can.

Modern in relation to choreography may mean traditional movements used in a new way or with a new point of view. On the other hand it may mean new movements and combinations of movements to express new or even old ideas. There can be nothing "set" about modern. But it can not be just new for the sake of being new or for the sake of not being old. Nor can it be just willfulness or "self-expression."

Technique is the control of tension and relaxation in the body in time, space and direction. This is a big order, and if we can use traditional means as sign posts we should. But there is much in the world between sign posts, and this is the material of the modern in every age. There

MAY O'DONNELL


SYBIL SHEARER

CHARLOTTE IREY

JERRY BYWATERS

could conceivably be a time when everything was completely filled with sign posts, but then there would be just one big sign post and we would have reached our destination.

Modern is the desire and the attempt to reach eternity now, and the moment this desire is choreographed and performed it becomes a possible candidate for tradition, and is lodged in time. But nowness is so close to eternity that the modern feels himself alive through his performance whether it be physical or choreographic. It is this point of view which makes the modern not any one group of movements or forms. And this point of view must be evident in his work, not just in his mind.

The classically trained dancer who has had nothing but traditional training feels himself very limited, as well he might, and the "modern" dancer with no knowledge but his own idiosyncrasies and desire to move has blinders on.

On the other hand there are sometimes individual creative geniuses who go right to the source—eternity—and come out with works of art without any traditional dependence, and these artists are more misunderstood than anyone because they not only do not look recognizably traditional, they do not look recognizably contemporary either. (Contemporary can be fadist and last for long periods of time, giving the illusion of being modern because not old enough to be traditional.)

Modern is now . . . always changing, always becoming. If it is good enough and is so recognized it can add to traditional techniques and to classical repertories of the future.

(from forthcoming book by Sybil Shearer)

Charlotte Irey

Dir., Dance Dept., Univ. of Colorado

Now that dance is an established part of the college curriculum, there exist two conflicting attitudes towards its purpose in education.

As the public has become more conscious of modern dance, and as high schools and elementary schools have placed more emphasis on it, there has naturally been more interest in public performances. Since touring companies do not hit too many communities, college dance groups have been doing more and more in the way of performance. The result has been more emphasis in the colleges on technique and choreography, and a noticeable resulting improvement in the caliber of college concert work.

Opposing this development are those who feel that college dance should not emphasize performance, but should be an opportunity for everyone to participate in dance to develop strong, sensitive bodies through which each student can explore the limits of his capabilities—a philosophy absolutely compatible with current ideas of higher education.

The destiny of college dance depends upon the meeting of minds in relation to these two attitudes. The trend seems to be in the direction of making both types of experience available to students. This is logical and sensible, but it also increases the problem which is the greatest weakness in college dance today, and that is the one of finding good teachers.

There are too many teacher preparatory courses which force dance students into composition who have neither trained bodies nor an adequate vocabulary of movement. Just as wrong, in my opinion, is the highly specialized modern dance major who can teach only by rote, and who has no knowledge of other forms of dance. She may be able to perform, but her knowledge of how to teach dance to the average college student is meagre. A college dance class cannot be treated as a professional class, no matter which of the two directions is adopted.

With the right guidance, there is nothing so exciting as a good college concert. There is a freshness and enthusiasm in them often lacking in professional companies; and its purpose in the community is very constructive, offering a parallel experience to those interested in dance that the little theatre groups do for those interested in drama. The emphasis on college dance group performance has led to fascinating experiments involving drama and music departments. This has brought about a demand for a new graduate degree which covers more than one art form.

I myself believe that dance in education must accept its dual role. The area of dance-experience-for-all perhaps falls to the physical education departments (to whom a great debt is due for their loyalty and early recognition of the importance of dance); the other to the theatre department, where dance can best take its place as a performing art. Our problem will lie in the training of teachers who have these differing objectives in mind.

Jerry Bywaters

Dance Major, Juilliard School of Music; Member of William Hug Company

As the daughter of an artist-writer who has always been involved in the growth and development of the arts, it has become natural for me to respect, and expect, new and growing phases of other art expressions. Probably this background made me more ready for modern dance. I realize all too well that new ideas such as modern dance must work hard for broad public acceptance, whereas recognized idioms are naturally more popular. However, it puzzles me to find modern dance so curtly dismissed or misunderstood much of the time. To me, modern dance can "stand on its own feet." It

(continued on page 64)

At Left: "Jailhouse Rock," to the Elvis Presley tune, on Your Hit Parade. Swen finds the TV show, on which he appears weekly, more than a means to a financial end, because he feels that Ernie Flatt, the show's choreographer, "is brilliant, keeps rehearsal time to a minimum, never repeats a step, has endless imagination."

Opposite Page:
In a small $23-a-month Village flat, Swen Swenson, who came from Sioux Falls, S.D., houses a fortune in wooden antiques. Punchinello (at left) and the Indian princess (with Swen) are antique cigar store figures common in U.S. till 1800.

"LET THEM BE REAL"

Swen Swenson, serious young dancer, prizes curiosity and versatility

BY ALLYN MOSS

PHOTOS BY JACK B. MITCHELL

Meeting Swen Swenson in his small two-room apartment in Greenwich Village, one is tempted past the boundary of good manners to offer the tall, slender young dancer some advice. "You really had better move," I found myself saying. The dancer smiled, pleased that the many inhabitants of his small domain are so very much in view. The chubby wooden foot of a cherub dangles over the mirror. A counterpart, equally delightful, hangs a few feet higher.

But the cherubs in Swen's apartment are only minor occupants. There are also the Indians, a carnival of wooden animals, the huge, solid mahogany Punchinello, and the dogs. All nine of the latter are watching now with dark curious eyes, barking experimentally, semi-fiercely, to see how the visitor will react. Once they see I haven't taken them too seriously, they walk calmly across my lap. The two puppies, still only called "boy" and "girl," are pleading in high puppyish voices to be taken out of their confining box. But even the bustling dogs, seven Yorkshires and the two elegant Italian greyhounds, do not eclipse the wooden animals.

(continued on page 48)

There is a long, black cat with green eyes, a tall sleek golden greyhound, a cruel-looking boar who needs a coat of paint, an elegant ostrich with spread feathers, several masterful horses, and one coal-black pony. A giraffe and a tiger are out of town, being repaired.

The animals are large, antique carousel figures, rare and extremely hard to come by today. To Swen they prove that childhood expectations are not always disappointed. Once, as a child in Sioux Falls, South Dakota, where Swen grew up, he saw in a picture book a carousel which had, instead of just horses, an entire menagerie of animals for children to ride on. He looked and looked and eventually, when at eighteen he had a job dancing at the plush Cabaret Lido in Paris, found animal mounts like those in the book in the antique shops of Europe. He learned that once there had been many such merry-go-rounds in Europe, but that they had been discontinued in the early 1900s because the children had wanted to ride only on the horses.

Swen eventually bought thirteen carousel mounts, and hopes someday to add a full-size mermaid to his collection. The only one he has seen so far is "fabulously beautiful," but it belongs to Jean Cocteau, who has no intention of selling.

Swen, now twenty-four, is a highly adaptable dancer who performs weekly on the TV Hit Parade Show, does concerts whenever possible, and hopes eventually for singing-acting-dancing roles on Broadway. As a concert dancer, he has done the role of the Son in Valerie Bettis' *As I Lay Dying,* projecting the confusion and longing of a young man groping for understanding; as Harlequin this past fall, in the same choreographer's *Domino Furioso,* suggesting at moments the sensuality and evil of Mack-the-Knife in *The Three-Penny Opera.* Awhile ago Swen danced in the world premiere of Menotti's *The Unicorn, the Manticore and the Gorgon,* choreographed by John Butler.

Versatility, Swen believes, is absolutely necessary to the young dancer who hopes to succeed on the Broadway stage. And like other young dancers faced with the heavy competition and stiff requirements made by the stage and television, he is realistically preparing himself to meet these demands. To this end Swen has been studying acting and singing — the former principally with Johan Fillinger, the latter with Keith Davis and Dick Malaby. He says: "You can't just dance anymore. No matter how brilliant your dancing, you won't get reviews. But sing one rotten song, and if you're any good, you're in."

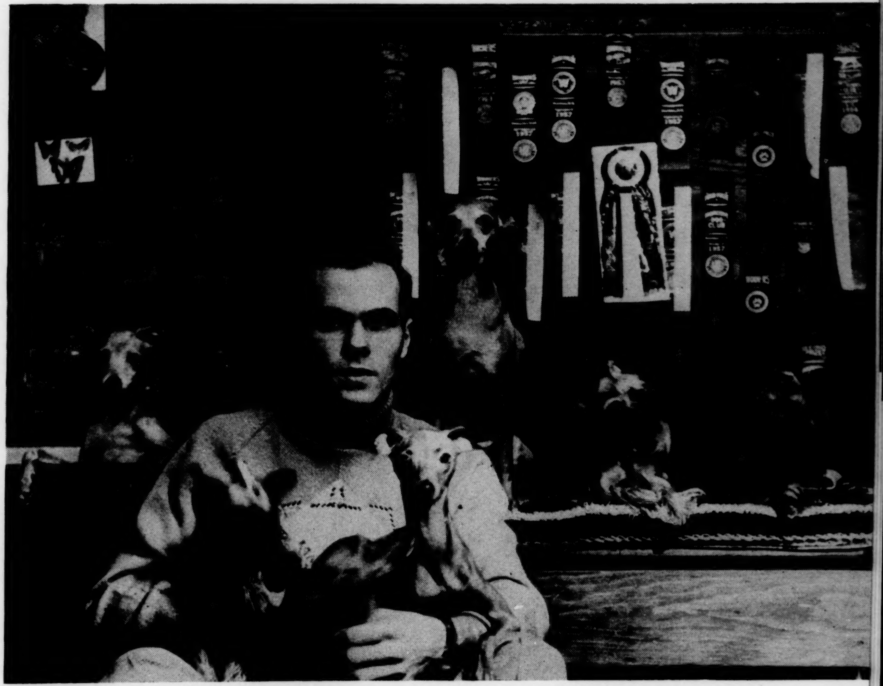
Swen has a solid seven-year foundation of ballet training, beginning with a year and a half at the School of American Ballet, later with Bob Joffrey and Nanette Charisse, and a year at the Studios Wacker in Paris. His curriculum at the School of American Ballet included weekly classes in modern dance under Merce Cunningham and Janet Collins. He has also studied and worked extensively with Valerie Bettis. Swen spent a summer at Jacob's Pillow on a work scholarship ("We really worked!"), studying modern (Myra Kinch), ballet (Antony Tudor) and ethnic. He's never had a class in jazz, however—"It just came natural to me."

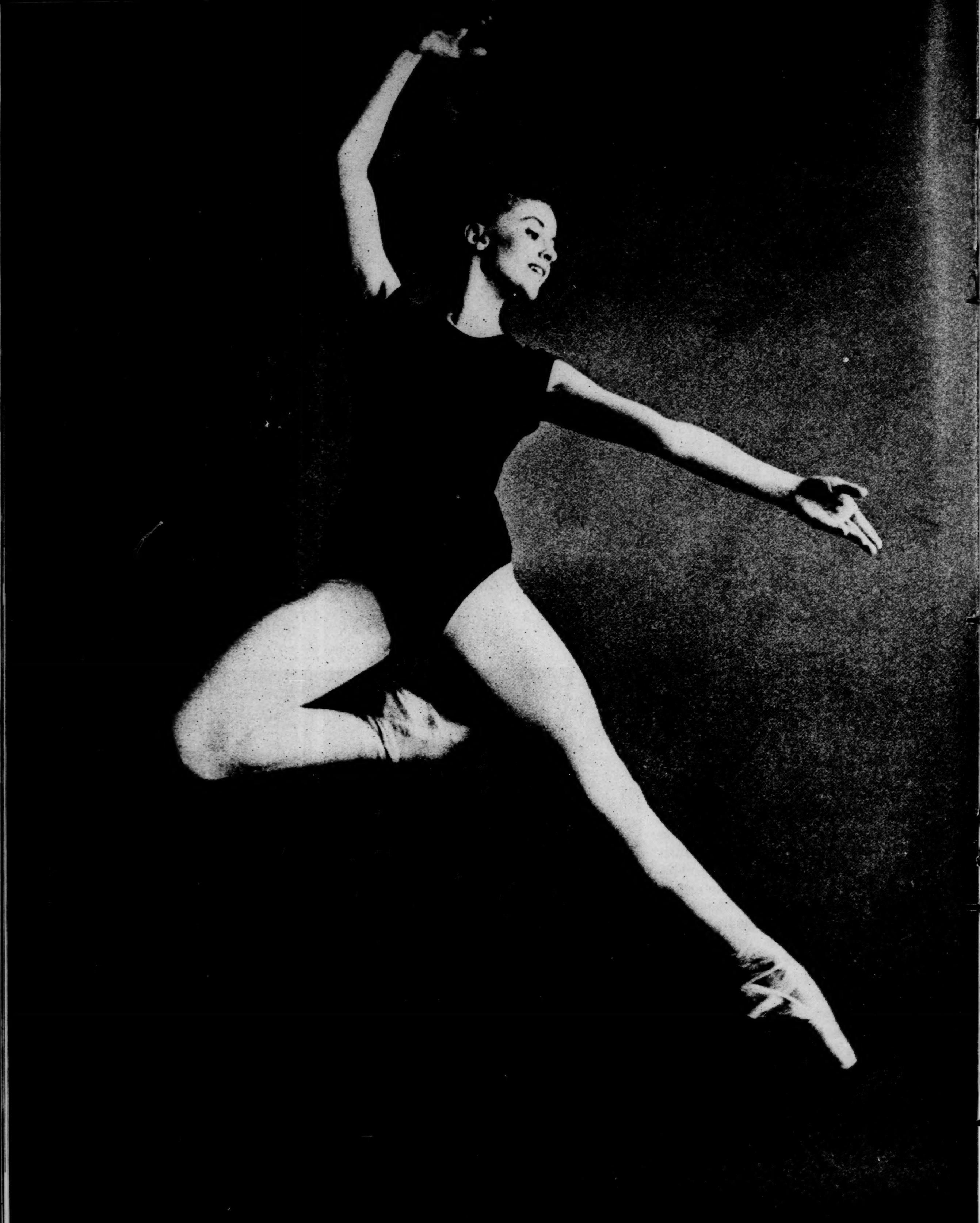
At left:
When Swen danced the role of Harlequin with Valerie Bettis in her verse-dance comedy "Domino Furioso" last fall, the group was called "perfectly cast." Swen says he prefers to get a laugh on the stage than applause—"I like to be funny."

At right:
Swen also paints, and some of his weird creations have already been included in two NYC shows, but he has never studied art. He feels he can develop his own style, and sees great improvement in his work since he began; is most impressed with Leonardo Creminini, contemporary Italian painter, owns 2 of his drawings.

Below:
Swen not only finds time to breed and care for his Italian greyhounds and Yorkshire terriers (at one time he kept 16 dogs and a cat in the apartment), but shows the dogs at least twice a year, and comes home with top prizes.

Swen's curiosities seem to grow wider all the time, not only in terms of dance and theatre. His apartment expresses something of the width of his interests. Because he loves almost anything made out of wood, the small rented realm of which he is master designer also includes such pieces as: one beautiful Indian princess with bosom, beads and black headdress; one very old American Indian with huge black hat; a few modern heads; a few old carved saints. On the walls there hang a number of paintings—originals, not reproductions. Some of them are Swenson's. Admittedly only a beginning painter, Swen enjoys doing line drawings and water-colors. His subject matter: often gorgon-like heads, strange Sphinx-like creatures, bizarre concoctions. Swen believes that people should encourage painters by buying their works. He deplores the practice of buying prints instead of paintings. "Let them be ghastly," says Swen Swenson, "but let them be real." This sense of wanting contact with real things, a wide variety of them, is in the texture of the life of this young dancer with a future. *THE END*





BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

VIOLETTE VERDY

A recent addition to The American Ballet Theatre's roster of soloists is a fair-haired lass who speaks English well, but with the marked accent of her native France. She has the alliterative name of Violette Verdy. She started her dance training in Paris at the age of ten, and since then has had an unusually varied career, even for a dancer.

As a child in Pont-l'Abbé, Brittany, Violette was in such poor health that the family doctor recommended strenuous and disciplined exercise to improve her appetite and make her sleep more soundly. Ballet lessons seemed to be the solution. But after a year, when her teacher, Madame Rousane, tried to convince Violette's mother that the child was showing marked progress and should continue, the family would not hear of it. Mme. Rousane did obtain permission to have Violette audition for the Paris Opera Ballet School. And when she was one of the twenty-five accepted from the six hundred aspirants, the opposition vanished. A ballet career was in the offing.

But just prior to her entering the Paris Opera, Violette was invited by Roland Petit to join the corps of his Ballets des Champs-Elysées. She was then twelve years of age, and for the next three years she remained with the company, taking additional classes with ballet master Victor Gsovsky. Solo roles soon came her way, her first being in *Les Forains.* And Petit created a role especially for her in *Thirteen Dances.* Later she performed Eurydice in the Lichine-Stravinsky version of *Orpheus.*

When the company was dissolved in 1949, Violette decided to concentrate on her classes. But this strictly student life was not to last for long. Returning to Paris and looking very healthy after a holiday at home, she learned that a producer was seeking a dancer-actress for the film *Dream Ballerina.* Considering Violette too robust at this point, Mme. Rousane dressed her in a black tunic for the audition. The producer, thinking her too thin, almost didn't hire her.

The next year, another leading role was hers in the French film *Olivia.* In 1950 she joined the Jean-Louis Barrault Company and appeared in repertory. But during these three years of film and stage acting, Violette faithfully continued her ballet classes. And when Roland Petit formed Les Ballets de Paris, she returned to dance, taking the lead in his *Musical Chairs* and performing the *Harlequinade* pas de deux with Petit.

She next returned briefly to Les Ballets des Champs-Elysées and was one of the charter members of Yvette Chauviré's short-lived Les Ballets de Marigny.

During the six months to follow, Violette danced classical pas de deux in a series of "Galas" booked for England, Belgium, Switzerland, and the French provinces. But in 1953, when Petit reorganized Les Ballets de Paris, Violette again returned to work with him. She won a personal triumph in *Le Loup* and was seen in the ballet when the company came to this country.

A small dance role in *The Glass Slipper* was her only Hollywood appearance, and rather than wait for another movie opportunity, she returned to Europe. At S. Hurok's suggestion, she joined The Festival Ballet as leading soloist for their London season in 1954 and their tour of the United States.

Back to Paris and then on to a veritable checkerboard of activity—May 1955 with Kalioujny and Babilée in the latter's *Balance for Three;* June with Henning Kronstam in John Taras' *Orpheus* at Aix-en-Provence; July in the Rodrigues-Prokofieff *Romeo and Juliet* at Verona (with the La Scala corps); September with Michel Renault in a film short called *Dance in Versailles;* October in the Rodrigues-Prokofieff *Cinderella* at La Scala; December in Paris again with Petit's Company in *Le Loup, Carmen,* and a jazz ballet with Buzz Miller.

After time out for an injured foot, Violette spent a season at the Strasbourg Opera as guest ballerina. Then came a tour of the English provinces with the Ballet Rambert. This included Violette's first *Giselle* at the Sadler's Wells Theatre.

Last year, Lucia Chase invited Violette to join The American Ballet Theatre. Now engaged in her first tour with the company, she is dancing leading roles, and she is becoming acclimated to the difficult-for-dancers bus travel. She is grateful for her varied professional experience, which facilitates her learning new roles in the short time allotted.

She hopes that she can make her home with The American Ballet Theatre, and that the near future will include a role created just for her. A familiar wish—but more than possible!

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"The Ballet Companion," a book for young people recently published by Mcrae-Smith Co., Philadelphia, tells about four ballets. The author writes about the story, the composer, the dancers, and the choreographers who have worked with the ballet, as well as about its history. We reprint, with permission, the section from the book which deals with the history of "Pas de Quatre," because "here," as Miss Maynard says, "we meet history on intimate terms, and the glorious ballerinas of another day become real to us . . ." For those who would like to pursue the history of "Pas de Quatre" in more detail, we refer you to other sections of Miss Maynard's book and to an excellent research article on the subject by dance historian Artur Michel in the July, 1945 issue of DANCE Magazine. L. J.

The History of "Le Pas De Quatre"

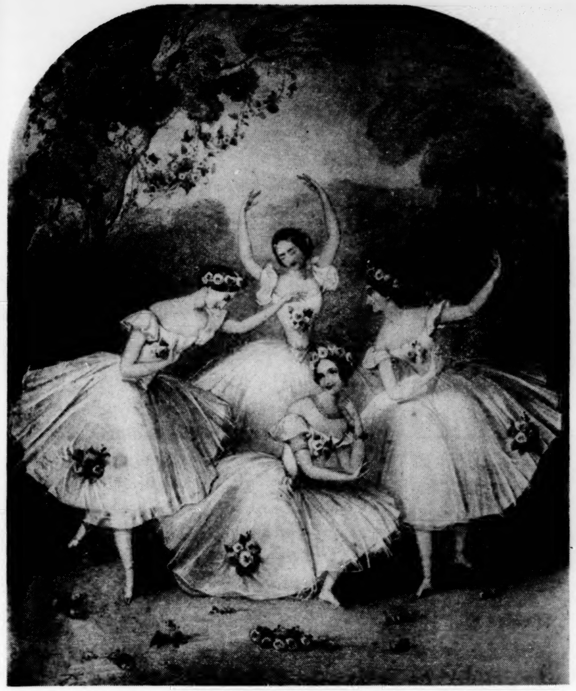
BY OLGA MAYNARD

Le Pas de Quatre, to give it its full and formal title as a ballet, is *ballet blanc* in costume and technique.

Each time it is performed we see history re-created, for it is in itself a memorial to the four great dancers whose styles and memories are evoked for us by contemporary dancers.

It is the most famous *divertissement* of its time. From its premiere, July twelfth, 1845, it has had tremendous balletic significance. In fact, as a signpost it has never been equaled or repeated in history.

In 1845, the dancer and choreographer



Nineteenth-century lithograph, by J. Brandard, of Marie Taglioni, Carlotta Grisi, Fanny Cerito and Lucille Grahn in "Pas de Quatre."

Jules Perrot, who was married to Carlotta Grisi, had a daring and exciting idea. He thought it would be splendid entertainment to bring together four of the greatest ballerinas of all time in one ballet. He cleverly designed four separate *variations* for the ballerinas, each one suited to her special *forte*. At the same time Benjamin Lumley, manager of Her Majesty's Theatre in London, conceived the notion of putting these famous dancers together on stage. In 1843 Elssler and Cerito had danced a *pas de deux* at the theatre to great applause. If two great dancers excited an audience, thought Lumley, what would four of them do? Lumley and Perrot combined, as theatre manager and choreographer, and the famous *Le Pas de Quatre* was the result.

The ballerina named Fanny Elssler was not invited to form the fifth member of a *pas de cinq* (dance for five). By 1845, Elssler and Taglioni were bitter rivals, and the *balletomanes* in Europe and England argued endlessly over which was the greater, the *spirituelle*, Taglioni, or the pagan Elssler. Taglioni had left the Paris Opéra because the management engaged Elssler to dance in the ballet *Le Diable Boiteux*. It is certain she would never have consented to appear on the same stage with Elssler.

However, Perrot and Lumley succeeded in persuading four rivals to join in the *Pas de Quatre*. In 1832, when Taglioni had created the role of La Sylphide, she was acclaimed the greatest ballerina of all time. She was still considered the greatest dancer of her day even though, in 1841, Grisi created the role of Giselle, a ballet on the style of *La Sylphide*, but more profound, and with a score of greater musical worth. In 1843, Cerito appeared as Ondine with spectacular success. Grahn came to Paris from Denmark in 1838, and *balletomanes* found remarkable similarity between her style and Taglioni's.

By 1845, when *Le Pas de Quatre* was conceived by Perrot and Lumley, each of these ballerinas was acknowledged as a great and highly individual dancer. Because Taglioni had begun the style of *danse d'élévation* with the success of *La Sylphide*, and because she was the oldest and most mature artist, she was conceded to be the best of them all.

Perrot's choreography was a masterful composition, in which each dancer's special technique was employed to best advantage. They were all four *sur les pointes* technicians for each had danced the role of Giselle, the three others after Grisi created the role. *Giselle* required the dancer to be *en pointe* almost throughout the ballet, either as a lively, happy young girl or a disembodied *wili*, one of the supernatural creatures who haunted young men. Added to the rivalry among these ballerinas was the jealousy among the cliques, the *balletomanes* who preferred one dancer above all others and who went to the theatre determined to applaud their adored one and her alone!

Under these exciting circumstances, Perrot and Lumley arranged the ballet. Consider if it were done today! We might see, on one stage, Russia's Galina Ulanova, France's Yvette Chauviré, England's Margot Fonteyn and America's Maria Tallchief. Think of the excitement such a ballet would cause in theatrical circles! Such was the case in 1845 when the original *Pas de Quatre* had its premiere at Her Majesty's Theatre in London.

It was customary in those days to insert a ballet *divertissement* between the acts of an opera. *Pas de Quatre* appeared between the acts of *Anne Bolena* by Donizetti. With its original cast, it was performed only four times, July twelfth, fifteenth, seventeenth and nineteenth, 1845. Queen Victoria and her consort, Prince Albert, attended the third performance.

When the first night arrived, even after the costumes had been fitted and the dances rehearsed, it was still feared that the *pas* would never take place. Grisi had been dancing in Paris, and in those days a journey from one city to another, in different countries, was not a quick and easy matter. To get Grisi to London in time, a ship was held in waiting for her at Calais, in France. She reached it by relays of coach horses from Paris to Calais. When the ship reached Dover, in the south of England, a special train was waiting to rush her to London.

There they all were, at last, backstage in Her Majesty's Theatre when another crisis arose. Everyone agreed that Taglioni's *variation* would be danced last, as a concession to her superiority as an artist. But how would the other three *variations* be arranged in order of superiority; the next best dancer coming closest to Taglioni's *variation* with her own? Lumley and Perrot did not dare suggest one ballerina or the other — Perrot, probably, would have favored his own wife, Grisi. Finally Lumley had a brilliant idea—he suggested that the ladies dance according to their ages, the youngest first, and so on. This was accepted. Grahn, aged twenty-four, danced the first *variation;* Grisi, twenty-six, the second; Cerito, twenty-eight, the third; Taglioni, forty-one, the last, And so, the famous *Pas de Quatre* was performed.

They all wore the newest fashion in ballet costume, which had given the name

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YOUNG DANCER

(continued from page 53)

ballet blanc to the new dancing *sur les pointes*, and helped create a Romantic and ethereal style. Three of the ballerinas wore the flowery wreath Taglioni had adopted for her crown in *La Sylphide*. Only Cerito's hair-style was different; she wore a bouquet of flowers in a knot of hair at the back of her head.

The ballet was danced to constant applause, as each clique of *balletomanes* sought to outdo the other in acclaiming its favorite star. Cerito, whose charm was the greatest of the four, had a huge following in the audience. Her youth and grace, her speed and brilliance enhanced her dancing with sheer magnetism. She seemed to dance effortlessly and out of bounding joy. Her bouquets were more than she could hold in both outspread arms, and the gallery, where *balletomanes* are most apt to express extravagant outbursts, showered the rest of the audience with slips of yellow paper on which it was declared that Fanny Cerito was the greatest dancer in the world!

In this hectic atmosphere every dancer gave her best, resolved that her part of the audience would have reason to be proud of its choice.

Grahn's youth and technique were much praised; Grisi's sublime style, which placed her between the great individual styles of Taglioni and Elssler, proved again her fine technique and highly original gifts; Cerito's speed and flexible grace, the amazing ease and gaiety of her performance won her ardent applause. Taglioni's *variation* was the most technically difficult, making use of the long, swift, advancing step she had perfected and which gave her dancing an invincible force and authority. She lifted, rose, turned, with incomparable ease and grace, just as she had done for thirteen years, the length of her reign as Queen of Ballet from the first night she danced *La Sylphide*. Age had not marked her in any way. Ageless in her art, sublime in her interpretation, she leaped, turned, soared through the air in great diagonal movements, and alighted, like a creature winged, to balance herself with poetic grace upon the earth.

The audience was beside itself at the end of the ballet. Applause was deafening, each ballerina stepped forward to receive a profusion of floral offerings, the front of the stage was covered with flower petals and leaves.

Never before had there been such a *pas de quatre* . . .

In 1936, an English choreographer, Keith Lester, created a reconstruction of the *Pas de Quatre* which was produced by the Markova-Dolin Company; Markova did not dance in this version. In 1946, Ballet Theatre presented the Lester version at Covent Garden, and next in New York, with Alicia Alonso as Taglioni, Nora Kaye as Grisi, Barbara Fallis as Grahn and Lucia Chase as Cerito.

In his book, *Alicia Markova, Her Life and Art,* Anton Dolin relates that a copy of Chalon's lithograph hung on the wall of his room for many years, and from it he drew the inspiration to create his ballet, another reconstruction of *Le Pas de Quatre*. Dolin staged this for Ballet Theatre and for the Ballet Russe de Monte Carlo, in 1941 and 1948 respectively. The 1948 production was probably the most famous. The cast included Alicia Markova as Taglioni, Alexandra Danilova as Cerito, Mia Slavenska as Grisi and Nathalie Krassovska as Grahn. Since then, the *Pas de Quatre* is almost always danced by Markova, as Taglioni, although other contemporary dancers alternate in the other parts. Some of these have been Nora Kaye, Annabelle Lyon, Karen Conrad and Rosella Hightower.

Markova bears an uncanny resemblance to Taglioni in physique, and her style of dancing is in direct descent from Taglioni, cool, ethereal, and with incredible strength in leaps and incredible perfection in balance *sur les pointes*. In the first *Pas de Quatre,* Taglioni outshone the other dancers. In its revivals, Markova demonstrates the qualities that made Taglioni famous. She moves with supreme lightness, she leaps, and in mid-air assumes attitudes so graceful it seems her limbs are winged. She touches the ground and poses there, her expression so remote, her gestures so restrained, she might have been really flying instead of defying the laws that govern earth-bound bodies. Like Taglioni, Markova has matchless skill in holding sustained poses on *pointe*.

When Markova dances Taglioni's role in this ballet, she does not merely commemorate the original. She re-creates the prodigious leap just as Taglioni performed it. Taglioni made ballet history—Markova and other dancers reaffirm the beauty of movement, the purity of art, as they create new and living patterns in dancing.

When we see *Le Pas de Quatre* we meet history on intimate terms, and the glorious ballerinas of another day become real to us, almost as real as their living counterparts who dance upon the stage.

THE END

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DO'S AND DON'TS OF BASIC ALLEGRO WORK IN BALLET

PART VI JETÉ

BY THALIA MARA

The **jeté** derives its name from the French verb, **jeter**, meaning "to fling."

There are a variety of **jetés—jeté derrière, jeté devant, jeté en avant, jeté en arrière, jeté fermé, jeté passé, petits jetés, grands jetés, grand jeté en tournant, jeté en tournant par terre, jeté battu,** and **jeté entrelacé**—to name some of them.

In this chapter, we are concerned with the simple **jeté**: that of brushing one foot, from the 5th pos., to the 2nd pos. **en l'air,** and springing off the supporting foot to alight on the working foot, with the other either **sur le cou de pied derrière** or **devant.**

Terminology differs widely on this most basic step. For example, the same **jeté** is called by some a **jeté devant,** by others a **jeté derrière,** by still others a **grand jeté a la seconde en avant,** or even **jeté en avant.** Obviously, this is a state of affairs which should be rectified by some sort of unification of terminology upon which everyone can agree.

The Syllabus Committee of the National Academy of Ballet, meeting last year to discuss the question of terminology for its syllabus, recommended that, in the interests of clarity, the simple **jetés** be named as the **assemblés** are named. That is: if the dancer begins with the right foot behind in 5th pos., brushes the right foot to a **dégagé a la seconde,** springs off the left foot and alights on the right foot in front of the left, with the left foot raised **sur le cou de pied derrière**—this be called **jeté dessus;** just as it would be an **assemblé dessus** if the feet were assembled into 5th pos. before the landing. Conversely, if the dancer begins with the left foot front in 5th pos., brushes the left foot to a **degagé a la seconde,** springs off the right and alights on the left behind the right, with the right raised **sur le cou de pied devant**—this be called **jeté dessous.**

To simplify, I shall in future references to the **jetés** call them **dessus** and **dessous.**

In any case, by whatever name the **jetés** are called, there are certain basic rules which must be observed in performing them.

The first such rule concerns the start of the step. A **jeté** may be taken from both feet or from one foot, depending on what has preceded it. If the **jeté** is begun from 5th pos., the dancer must take care that there is no false start. In this case the **jeté** begins as the **assemblé** begins—the dancer bends the supporting knee into a good **demi-plié** and brushes the working foot out at the same time. There should be no extra little step with the supporting foot before the **plié,** neither should there be a slight picking up of the working foot before the **dégagé.** The start must be clean and neat.

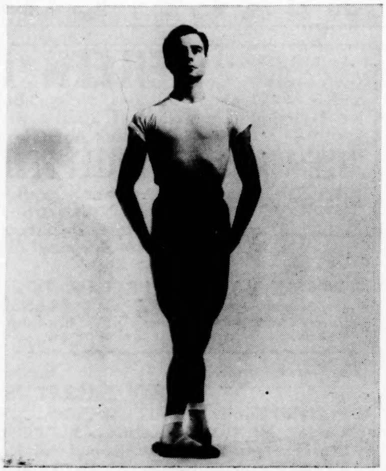
If a **coupé,** or a **temps levé** precedes the **jeté,** the dancer will already be in a **plié** on the supporting leg with the working foot raised at the ankle. In this case, the important factor is the brush of the working foot on the floor **(battement frappé)** as the foot is taken out to 2nd pos. This brush on the floor, or **battement frappé,** is one of the chief characteristics of the step **jeté.** Performing it properly requires a good **demi-plié.**

Second, the dancer must push off the supporting foot forcefully, so that there is a strong spring into the air, knees stretched, feet pointed.

Third, the landing must be **fondu**—a soft **plié** lowering the heel by working through the instep. Both knees must be well opened outward, and the raised foot should be pointed just above the ankle, either behind or in front.

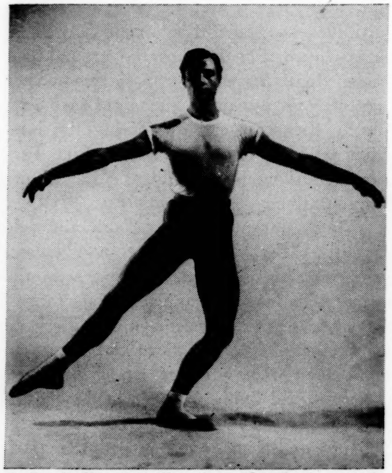
In the **jeté dessus** the **épaulement** of opposition is generally used, although the **épaulement** of alignment is also correct. In the **jeté dessous** the **épaulement** is almost always in opposition.

DO'S 1



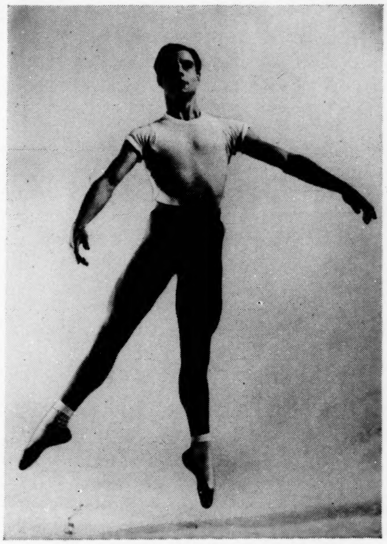
1. Ready to begin a **jeté** from 5th pos. The dancer stands well poised over the balls of the feet; well centered and well lifted. Head erect, eyes looking straight out. Arms relaxed into low 5th pos.

DO'S 2



2. The **jeté** begins with a clean **dégagé a la seconde** and a good **demi-plié** on the supporting leg. The body remains well lifted out of the hips and the arms open outward to 2nd pos.

DO'S 3

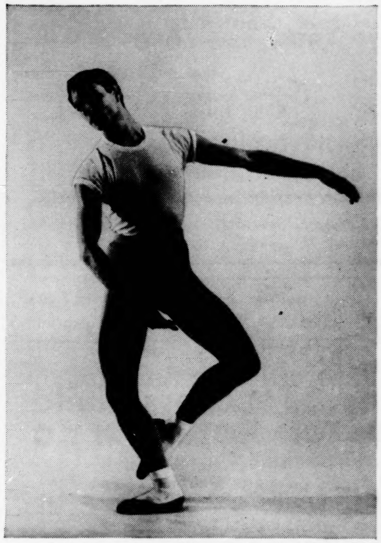


3. The dancer springs straight up into the air, pushing down forcefully through the toes so that both knees are stretched and both feet are pointed.

Photos by Jack B. Mitchell

Our model is Royes Fernandez of American Ballet Theatre.

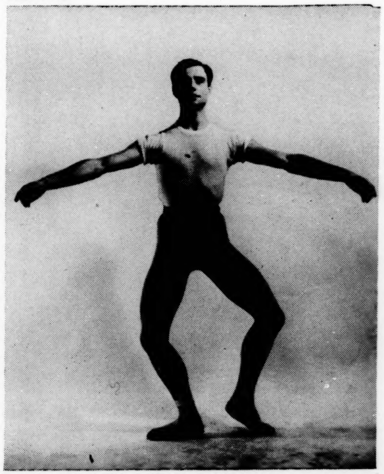
DO'S 4



4. The finish of the **jeté** with the **épaulement** in opposition to the raised foot. The knees are both bent and well opened outward, the raised foot points behind the ankle, the arms have been lowered into low 3rd pos. (the arms, of course, need not assume this position—they may remain in **demi-seconde** pos.).

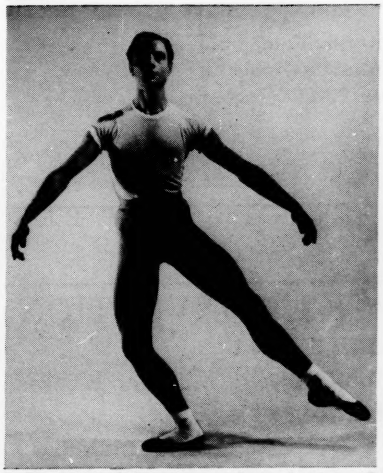
DO'S

DO'S 5



5. When the **jeté** is taken from one foot, as it would be if the dancer followed the first **jeté** with a second **jeté**, care must be taken that the foot brushes the floor as it opens out to 2nd pos.

DO'S 6



6. The finish of the movement begun in photo #5. The dancer is ready to spring for the **jeté**.

(over)

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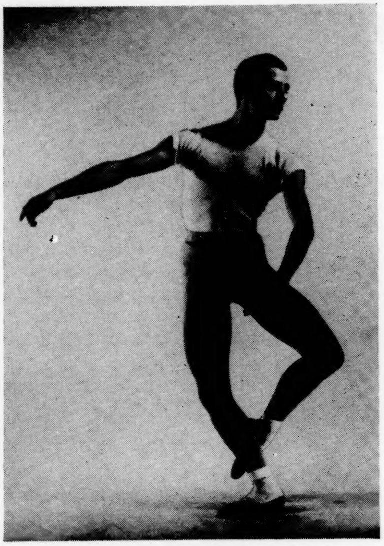
DO'S AND DON'TS

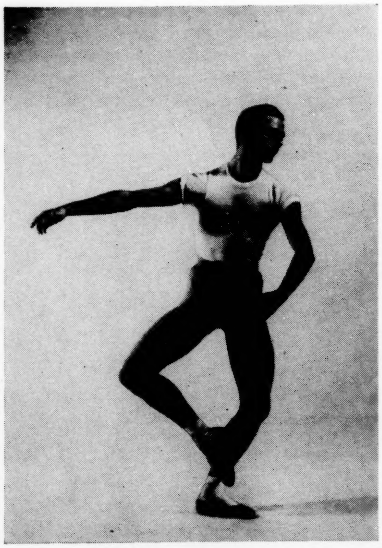
(continued from page 57)

DO'S 7



7. Here we see the **épaulement** in alignment to the raised foot at the finish of the **jeté.** This is an alternate position which is frequently used.

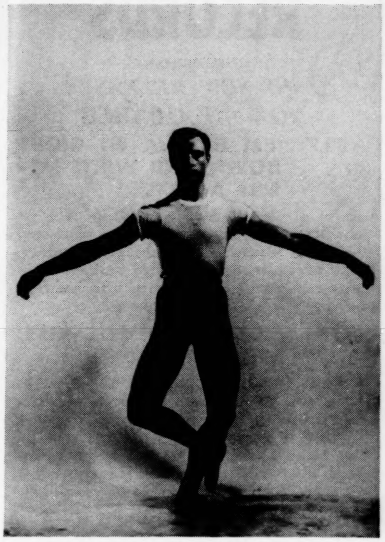
DO'S 8



8. The correct position at the finish of the **jeté dessous.** The execution is the same except that the front foot brushes out and finishes behind. The raised foot is well pointed in front of the ankle, the knees are well turned out, the **épaulement** is in opposition to the raised foot.

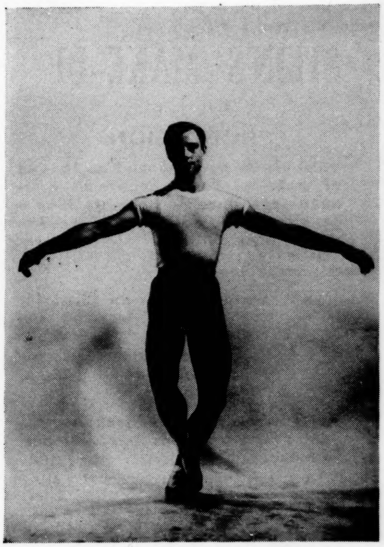
DON'TS

DON'TS 1



1. We see the sloppy effect when the working foot is not pointed at the finish of the **jeté**.

DON'TS 2



2. The line of the dancer is ruined by turned in knees. Ballet is based upon the open line of the legs because this gives more beauty to the designs which the body makes in space. The dancer must always be conscious of opening his knees in performing a **plié** at the close of a jump.

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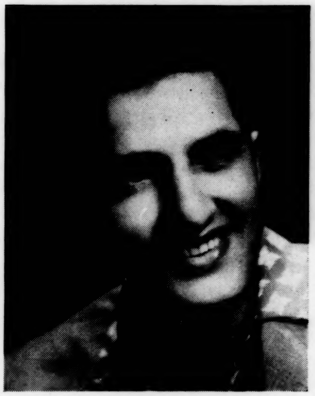
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BY ANTONIA DOBROSLAVICH

Those who need exercise the least usually speak of it as a simple, easy way to keep fit. Those who need it most are apt to plan a regimen of exercise—always in the future—and if they do start on a home schedule, soon tire of working by themselves.

But the dancer who spends hours practicing (with the barre warm-up as a starter) as a rule has no need for special exercises. All barre and center work is designed to build the body as a whole, and strengthen each part individually so that there is complete control and ability to command any series of movements that may be asked for.

Dance students, particularly in the beginning, are usually advised not to do any home practice. It is better for them to have supervision at all times, since a small error may easily be exaggerated into a bad fault, which is more difficult to undo than to learn something new, and at times is even physically harmful.

There is, however, an area where the classwork can be used as "homework" and exercise. Eve Gentry, well-known concert dancer and teacher, suggests that a specific movement can be isolated from the *barre* work and used as an at-home exercise. Miss Gentry encourages her students to practice movements or exercises which are troublesome to them in class. But, she emphasizes, it is essential that the student demonstrate to the teacher each week in order that incorrect execution may be checked.

In cases where there is weakness in a given part of the body, one of the class exercises can be concentrated on to develop that part. As there is not sufficient time in class for the teacher to do this for each student, the use of class work can be utilized in a two-fold way by home practice: 1) to further the student in class, and 2) to give the body the necessary extra work needed.

Development of the body is a gradual process and requires steady, concentrated work. It cannot be rushed or given haphazard attention. The use of dance movement is about the pleasantest way to achieve physical fitness. *THE END*

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THE BOOK SHELF

(cont. from page 39)

Ballet; *Le Pas de Quatre*, in its peregrinations; The Royal Ballet's *Cinderella*, and *The Nutcracker*, with emphasis on the NYC Ballet's version. Miss Maynard contributes a real service to young ballet students by inspiring them with love and respect for the ballets and the artistry and effort that go into them.

She tends to overwork the word "incredible," however, and has let a few factual errors slip in. There are also two statements in the book to which I must take exception.

Miss Maynard writes that: "Even Fokine, who preferred abstract ballet, created a version (of *Cinderella*) with Riabouchinska in 1938 in London . . . " This, of course, is a completely inaccurate statement to make about Michel Fokine, the logical successor to Noverre and the father of the present day *ballet d'action* or story ballet. Fokine's great contribution to ballet was the dramatic expressiveness he brought to the academic form of ballet. Four of his famous "five principles" for choreography were concerned with using balletic movement to express dramatic qualities and dramatic action. In all his repertoire he created only one "abstract" ballet—the poetic *Les Sylphides*. One cannot call *Petrouchka* abstract, nor do *Firebird, Prince Igor, Cleopatra, Carnaval, Scherherazade, Spectre de la Rose, L'Epreuve d'Amour, Don Juan, Le Coq d'Or, Paganini, Bluebeard*, or *Russian Soldier* fit into this category.

It is equally inaccurate to state that Frederick Ashton was influenced by Balanchine in his *Symphonic Variations* merely because this is an abstract ballet. *Symphonic Variations* is extremely lyric in its movement, poetic in its conception, entirely removed from the cold, brilliant style of Balanchine. It might be more correct to assume that Ashton had been influenced by Nijinska, with whom he worked for several years and for whom he had great admiration, in composing this work, which many people (among them this writer) believe to be his greatest.

The Ballet Companion is, all the same, well worth recommending. Its author, born in Brazil, married to an American, and now living in California, presently teaches the music and stories of operas and ballets to elementary school children in an interesting "community enrichment" program. It is good news to learn that Miss Maynard has been commissioned to do several other books on ballet and its personalities. There is a lively style and no condescension in her initial effort. *THE END*

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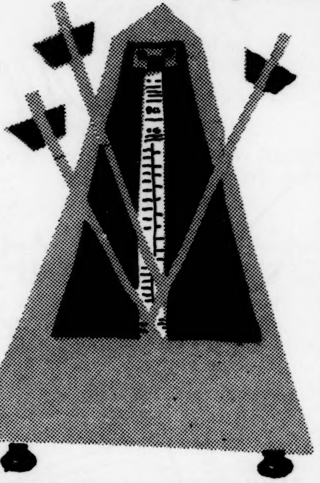

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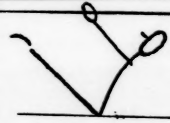

SYMPOSIUM

(continued from page 45)

has not reached a state of settled perfection, and this is one of its greatest assets. It is a new and evolving art expression in dance form.

Modern dance has had a typical struggle for recognition, and among its penalties is the fact that it has suffered, and still suffers, from its inadequate name, under which much inferior dance is being presented to the public today. Since the modern dance movement is comparatively young, no large sponsored company exists to present its ideas continuously to the public. Consequently, there are very few professional opportunities for young dancers, and not even enough for its leaders. The teacher of modern dance in smaller communities must approach the public in almost the attitude of a missionary. For some years modern dance has been presented in the college curriculum through the physical education department. Although it is good for all students to have an opportunity to experience modern dance in this sort of casual participation, for the benefit of the serious students the modern dance deserves to be included with the other fine arts, which are given proper respect and dedication.

There is a too prevalent attitude that modern dance can be "picked up" very easily. All the arts do have their amateur dabblers, but from sweaty personal experience in the study of both ballet and modern techniques, I know that the serious student of modern dance must have the same physical and mental disciplines required of any other established dance technique.

The achievements of modern dance, once few, are now multiplying rapidly. In my own short period of observation I have witnessed its influence on ballet, musical comedy and other entertainment media. It has given dance a new life and has become an interpreter of today, as well as a reflection of the past. In modern dance the body is given special consideration as a dynamic unit, and there is more concern with subjective feeling than visual "line." It emphasizes the personal potentialities of the dancer in the belief that creativeness and technique should be suited to one's special abilities. The dancer is, therefore, not just one of the corps. The entire modern movement has encouraged personal expression and experimentation, and most of its star performers are its best choreographers—a condition which is a unique achievement.

I believe that the destiny of modern

dance is to lead in a genuine effort today to understand or coordinate the valid points in all dance techniques and philosophies. Understandably, I think the shining example of this practice is the Dance Department of the Juilliard School of Music, where a student can experience training in several techniques and the related fields of music, stagecraft, drama, notation and choreography. Margaret Lloyd has expressed this idea so well in her book on modern dance that I quote her: "Dance is one, as art is one, as humanity is one, however platitudinous it may be to say so. The more we sample its infinite variety, the more we know this oneness. Modern dance, sensitive to the idea of unity, conceived, if not demonstrated in our age, is increasingly drawing on other forms, not by absorption but by adaptation. Indeed, the two dominant art forms—ballet and modern dance—are, without loss of identity, slowly mingling in idea and technique."

Good dance is good dance and good dancers are good dancers—modern or ballet—and the bright hope of the future is that more and more dancers will embrace this message and carry it to and impress it upon the minds of the public everywhere. The American geographical frontier may have become non-existent, but the dance frontier in America is young, and modern dance will surely be a great force in its destiny. *THE END*

London Daily Express

Rowena Jackson and Philip Chatfield, both leading dancers in The Royal Ballet, leave the church following their Feb. 5 London wedding. The bride was given away by Sir Clifton Webb, High Comm. of New Zealand, her native country. Beryl Grey was matron-of-honor.

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CALENDAR OF PUEBLO DANCES

January

1—Buffalo or Deer Dance, Taos.
6—Installation of new governors and dancing at most pueblos.
23—Annual fiesta, San Ildefonso.

February

2—Candlemas Day ceremonies, San Felipe and Santo Domingo.

March

19—Ceremonial Dances, Laguna.
No fixed date—Opening of the acequias (irrigation ditches).

April

Easter Sunday and three days following—Spring Corn dances at Cochiti, San Felipe, Santo Domingo, others.

May

1—Fiesta and Spring Corn Dance, San Felipe
3—Ceremonial Races, Taos.

June

13—San Antonio de Padua Corn Dances, Taos and Sandia.
24—Fiesta and Corn Dances, San Juan, Taos and Acoma.

July

14—Corn Dance, Cochiti.
25—Corn Dance, Taos.
26—Fiesta, Santa Ana.

August*

2—Old Pecos Dance, Jemez.
4—Corn Dance, Santo Domingo.
12—Fiesta, Santa Clara.
15—Assumption Day ceremonies, Zia.
28—San Augustin Fiesta, Isleta.

September

2—St. Stephen Fiesta, Acoma.
6—Harvest Dance, San Ildefonso.
19—Fiesta, Laguna.
29—San Geronimo Fiesta, Taos.

October

4—Fiesta, Nambe.

November

12—St. James Fiestas, Tesuque, Jemez.
Late November or early December — Shalako ceremonies, Zuni.

December

12—Matachines Dance, Jemez.
24—Dances before or after midnight mass at various pueblos.
25—Dances on Christmas and three days following at various pueblos.

(*Not a bona fide religious event, but an excellent though abbreviated display of dancing by Pueblos as well as Navajos, Apaches and other tribes, can be seen in Gallup's annual Inter-Tribal Indian Ceremonial. 1958 dates are Aug. 14-17).

Eileen O'Connor (bottom row, 3rd from r.) and members of her Ballet Perfection European Study Tour outside St. Peter's Cathedral in Rome, shortly after having a private audience with Pope Pius XII last July. The tour group, one of several now organized for European dance study, will again go abroad this summer.

Ballroom U.S.A.

"a-magazine-within-a-magazine"

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A FAMILY AFFAIR

After 65 Years, Kin of Founder Still Operates Wagner Ballroom in Philadelphia

BY WILLIAM COMO

Back in 1893, "Professor" Harry D. Wagner, an eminent and respected dancing master in Philadelphia, decided to establish "a nice place in town to dance." Clearly his basic idea of what the public wanted in the way of a recreation center was sound, because today, 65 years later, the Wagner family is still playing host to Quaker City dancing fans. Wagner's Ballroom has the longest continuous history of any such institution in America.

Since the first opening night it has been a tradition that at least one member of the family be present at every dancing session. By now, they have presided over more than 17,000 gatherings. Current owner is Mrs. Elsie Wagner Smith, daughter of the "Professor." Joseph H. Smith, her son, is manager. Like his grandfather, Joe Smith is also a dancing teacher and gives classes in the ballroom.

Murray Weiss

QUAKER CITY CHA-CHA: Philadelphians are taking to the Latin-American dances, as shown by this view of a section of the Wagner Ballroom floor.

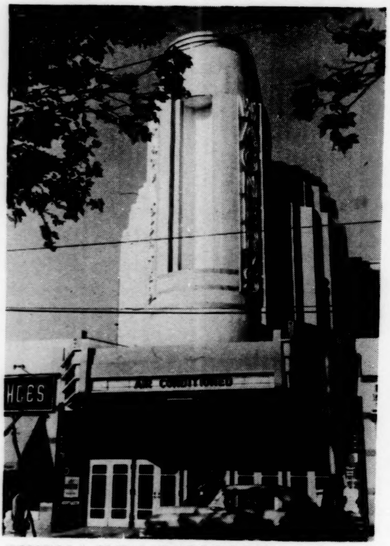
Though dancing fashions have changed sharply since the old days of the first "dancing academy," the atmosphere of solid respectability is firmly maintained. Gone are the quadrilles, schottisches and reels popular in the Nineties. Instead, the customers are now beginning to take to the Latin American dances. Tango is in the lead, with Mambo, Cha-Cha and Merengue close behind. But there seems to be no dislodging the No. 1 favorite of the Wagner-ites, the Fox Trot. "We don't permit jitterbugging or any extreme forms of dancing," Smith explains. "We've found that it's annoying to the majority of patrons—especially when the floor is crowded."

First impression of the really dance-minded visitor is that here is a superb dancing floor. When a de luxe movie theatre was remodeled two years ago to create the present Wagner's on York Road, special pains were taken to find and install the best flooring possible. The patrons expected it; for forty years, at the previous location on Broad Street, they had become accustomed to performing on a maple surface that was hailed as one of the best in the world.

Propriety, but not stuffiness, is the at-

FOUNDING FATHER: "Professor" Harry D. Wagner, dean of the dancing masters of his day, opened the first Wagner Ballroom 65 years ago.

mosphere at Wagner's. Needless to say, there are no "taxi dancers" or "hostesses." Un-escorted women, however, are welcome any night, and usually there is an equal number of stags on hand. Men are required to wear coats at all times, and the management discreetly provides neckties at the door for strangers who don't bring their own. There are no special nights for youngsters, but there is a regular contingent of 18-to-22-year-olds in the crowd each evening. Essentially, the ballroom's clientele are "working people," who come from all over Philadelphia, from its extensive suburbs and from across the river in New Jersey.



CINEMA INTO BALLROOM: A de luxe motion picture house was remodeled two years ago for Wagner's present location on Philadelphia's York Road.

It would be impossible to calculate how many romances began at Wagner's. Suffice to say that hundreds and hundreds of couples have decided to stretch the dance set to a lifetime partnership.

In the half-million dollar establishment, which accommodates some 1,800 dancers, there is a smart-looking bar—but only for soft drinks and snacks. Hard liquor is taboo.

Joe Smith has definite ideas on what an orchestra should provide in the way of music. A good band to dance to, he points out, is one that plays "clean." That means its basic rhythms should be pronounced—the best easily heard. The musicians at Wagner's are encouraged to put a bit of "reverse English" on their timing. Slow numbers are played a beat faster, and the fast ones are geared down a notch.

CIVIC HONORS: In recognition of the contribution made to Philadelphia's recreational life by Wagner's Ballroom, City Rep. Paul D'Ortona (R) recently presented a citation to Mrs. Elsie Wagner Smith, the present owner, and her son, Joseph H. Smith, now the manager.

When we paid our visit, the Philadelphians were enjoying the rhythms of the Johnny Austin and the Buddy Williams bands. Usually the top local groups are featured there, but on occasion the Big Name bands are imported. (Old timers there remember a chubby youngster back about 1920. He played a mean trombone with a combo called the Scranton Sirens. His name was Tommy Dorsey.)

The long service of Wagner's Ballroom to the community's recreational life has not gone unrecognized. Proudly displayed are the City of Philadelphia's Scroll of Merit, the National Ballroom Operators Association's Achievement Award, the Award of the Philadelphia Chamber of Commerce, and the Plaque of the American Society of Composers, Authors and Publishers.

The "Professor" would be delighted with the fact that Wagner's is still "the nice place in town to dance."

ALARM FROM ALBANY

Ballroom Teaching Profession Menaced by Bill Introduced in NY State Legislature

AN EDITORIAL

BY DONALD DUNCAN

Good intentions have misfired in the latest instance of lawmakers attempting to regulate the ballroom dance studios.

Introduced in the 1958 session of the NY State Legislature was a bill, No. 4097, Introductory 3836—"An Act to amend the business law, in relation to licensing and the license fees of dance studios." Sponsor was Malcolm Wilson, a Republican Assemblyman from Westchester County.

Unfortunately, Mr. Wilson's bill shows very little understanding of the true picture of ballroom dance teaching; as a matter of fact, it can do serious harm to teachers who are the worthiest in the field—the independent studio owners. By the time this editorial sees print the Legislative session will be over and the fate of the bill will be known. On March 11 we dispatched to Mr. Wilson and to other members of the Legislature an advance copy of this statement, in an effort to have this ill-considered proposal voted down.

The bill seems to have resulted from Mr. Wilson's concern over business practices reported in the Arthur Murray chain. The Oct. 11, 1957, issue of the *New York Post* stated that Mr. Wilson was perturbed about the Murray situation and that he planned to introduce corrective legislation. One of the most widely publicized suits against Murray is that of William Willsea, a blind newsdealer in Yonkers, in Mr. Wilson's Westchester County.

The bill applies only to ballroom dance studios giving instruction to pupils 21 years of age and over. In summary, its provisions are:

1. A person operating such a dance studio must obtain a license from the police, who will first investigate the applicant's character and responsibility and the suitability of his studio. If a person

operates more than one such dance studio, he must obtain a separate license for each. The fee is $100 per license.

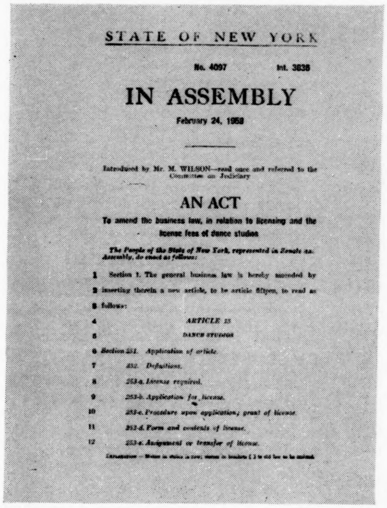
2. To obtain each license the applicant must first post a $3,000 bond against possible suits for misrepresentation, fraud, etc.

3. Each dancing instructor teaching in such a studio must obtain a personal license from the police, who will make an investigation of his character. The annual fee is $5.

4. Lesson contracts for amounts over $250 are outlawed.

5. Studio premises, books and records are to be available for police inspection to determine possible license violations.

NOWHERE IS IT SUGGESTED THAT AN INVESTIGATION BE MADE TO DETERMINE WHETHER THE APPLICANT FOR A LICENSE IS COMPETENT TO TEACH DANCING!


STATE OF NEW YORK

No. 4097 Int. 3836

IN ASSEMBLY

February 24, 1958

Introduced by Mr. M. WILSON—read once and referred to the Committee on Judiciary

AN ACT

To amend the business law, in relation to licensing and the license fees of dance studios

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. The general business law is hereby amended by inserting therein a new article, to be article [illegible], to read as follows:

ARTICLE [illegible]

DANCE STUDIOS

Section 251. Application of article.

252. Definitions.

253-a. License required.

253-b. Application for license.

253-c. Procedure upon application; grant of license.

253-d. Form and contents of license.

253-e. Assignment or transfer of license.

Bill No. 4097, Introductory 3836, introduced into the 1958 section of the NY State Legislature.

If the provisions of this bill are aimed at the Arthur Murray type of operation, the marksmanship is poor indeed! It seems to us, in fact, that they would work to the advantage of the chain schools. A $100 license and a $3,000 bond for each studio would mean little to the chain owners, but they could easily mean that many independent teachers would have to go out of business. Regarding the $250 lesson contract limitation, there is serious legal doubt that such a provision would stand up in a court test—and the $9,000 "life memberships" would be right back with us. Without the contract clause, the bill offers little more than a helter-skelter scramble for revenue through license fees.

The bill puts a serious penalty on the responsible owners of private studios, particularly those with classes for both youngsters and adults. The licensing fees and bonds could conceivably force them to abandon their adult classes entirely. The chain schools (most of which cater only to adults) would then reap an additional harvest of adult pupils. Furthermore, the bill gives enormous advantage to the many teachers who do not own their own studios—those who give adult classes in clubs, Y's, public and private schools, etc.

Gentlemen of the New York State Senate and Assembly, we consider Mr. Wilson's bill so poorly thought out and potentially so damaging to the ballroom teaching profession that we are unable to suggest intelligent amendments. We can see no constructive course at this point but to urge that it be rejected.

Responsible dancing teachers, gentlemen, are as eager as you to see that ethical business practices are maintained in the dance studios. Their own teacher associations—just like the American Medical Association and the Bar Association—are steadily at work on the problem. We recommend that in the framing of any future bill, you consult with the teachers. Their expert advice is readily available since the associations are conveniently banded together in the National Council of Dance Teacher Organizations and the National Committee for Ballroom Dancing.

OKLAHOMA 'CHICKEN'

No Contact Whatsoever Between Partners in This Favorite of Oklahoma Youngsters

BY DOROTHEA DURYEA OHL

This month our dance travels take us to Oklahoma. For this glimpse of what the teen-agers down there are doing we are indebted to B. A. Kotshonis, professionally known as Kotche, who heads the Kotche School of Ballroom Dancing in Oklahoma City, and who is well known to teachers all over the country for his many convention appearances. Kotche tells us that he was married in 1928 and that he and his wife, instead of going on a honeymoon, opened a dancing school the next day. He still has the same wife and the same dancing school.

We sent some queries to Kotche regarding one of his specialties, *Chicken*, a favorite dance of the teen-agers in his territory. The novelty, at least to my knowledge, has not come anywhere near the New York City area, except for convention demonstrations.

"Do you suppose," we asked Kotche, "that *Chicken* got its name because its movements resemble those of chickens scratching in the dirt?"

"Yes, I think so," he writes. "And if you could see about 500 teen-agers all dancing this at once—with no contact between partners—you'd really think you were watching that many chickens!"

The demonstrations we have seen here seemed to follow the same general pattern as Lindy (or Jitterbug). Not so with Kotche's style of *Chicken*. When he taught it recently for the Dance Masters of Michigan, he was told his version corresponded with the one the teen-agers dance there — except that the Michigan form is even more exaggerated.

"Don't give me credit for this 'no contact' idea: I just got it from the dancers. But, bless your heart, you haven't seen real Bop or Chicken if you haven't watched them dancing with no contact! And it *is* hard to tell, most of the time, who is dancing with whom. But that's the way it's always done in this locality."

So let's try

KOTCHE'S CHICKEN

No contact at any time. Partners start face-to-face. Description for boy; girl counterpart unless otherwise specified.

BASIC IN PLACE

Swd L	and	1 meas.
Dig R (ball of ft) beside L	1	
Dig R again	2	
Swd R	and	
Dig L (ball of ft) beside R	3	
Dig L again	4	

BWD BASIC: Same as Basic in Place, stepping *bwd* instead of swd (on the two "and" counts).

FWD BASIC: Same as Basic in Place, stepping *fwd* instead of swd.

TURN AWAY: Solo circles (Boy L, Girl R) with Fwd Basics—2 measures.

DOUBLE BASIC: Start with one Basic in Place—1 meas. Then: Swd L, plus ONE Dig (R); Swd R, plus ONE Dig (L); Swd L, plus TWO Digs (R)—1 meas. Repeat preceding 2 meas., start R.

CHICK KICK

Swd L	and
Dig R (ball of ft) beside L	1
Kick R fwd, striking heel	2
Swd R	and
Dig L (ball of ft) beside R	3
Kick R fwd, striking heel	4

(Girl: same—not counterpart, begin R.)

SLICK CHICK

Swd L	and	
Dig R (ball of ft) beside L	1	
Kick R fwd, striking heel	2	
Step R (ball of ft) approx. at L instep	and	ball change
Step in place L	3	
Kick R fwd, striking heel	4	
Step R (ball of ft) approx. at L instep	and	ball change
	—— (1 meas.)	
Step in place L	5	
Kick R fwd, striking heel	6	
Step R (ball of ft) approx. at L instep	and	ball change
Step in place L	7	
Kick R fwd, striking heel	8	
	—— (1 meas.)	

(Girl: same—not counterpart, begin R.)

Repeat preceding 2 meas., beginning with other foot.

Note: It is not necessary for partners to do the same movements at the same time, nor for the dancers to follow any set pattern. Couples usually do Basic in Place twice to start. Bwd Basics (usually two) may be done backing away from partner, followed by Fwd Basics (two), moving fwd toward partner. Dancers move with a slightly springy action on all *Steps*—swd, bwd or fwd.

Kotche adds, "Rock 'n' Roll music means 'Bop' to our youngsters in Oklahoma. Our dancers do two styles of Bop: one based on the original style, the other on the Chicken. As a rule, Chicken-eers stick to Chicken, and original Bopsters stay with their original Bop, although some do combine the two styles, dancing one for part of a dance, then switching to the other. I agree with you that Chicken-Bop is different from other styles of Bop, but it is ALL called Bop out here. The original style of Bop was in the rage-stage in '54. Chicken Bop got its start toward the end of that year, but didn't really become popular until '56. Now it's the preferred of the two."

He goes on to tell us that very few of the Oklahoma younger set dance Jitterbug at all; that the term Lindy isn't used there; and that Triple Lindy (as we know it) is referred to as the *New Yorker*.

Like other teachers in the New York region, your reporter does get some inquiries about Chicken. Since our teen agers here are accustomed to Lindy—with contact—let's try a compromise version:

CHICKEN LINDY

(The Chicken Form of 6-Count Lindy)
Description for Boy:

Swd L	1
Dig R (ball of ft) approx. at L instep	2
Swd R	3
Dig L (ball of ft) approx. at R instep	4
Bwd L (ball of ft optional)	5
Fwd R	6

Note: Counts 5 and 6 may be done "L step in place," "R step in place" (with feet slightly apart).

As in customary Lindy Six, the above may be danced in Lindy or Jitterbug Position—girl dancing same as above (not counterpart), beginning R. The boy may send the girl Through the Arch, may Loop Turn his partner, or may use any Lindy Six figure—substituting fwd and bwd steps for the swd steps (the counts of "1" and "3") when necessary, for either boy or girl.

Kotche has sent us more interesting material on Oklahoma-style Bop, which we will bring you in an early issue.

IT STARTED WITH STEELE

1st of Teen-Age Ballroom Showcases, Founded in '50, is Still Going Strong

It has proved a wonderful gimmick. The disc jockey who shifts from radio to TV can't just play records—television has to be "visual." Why not call in the most vociferous of the record fans, the teen-agers, to register their enthusiasm for the top popular tunes by dancing to them?

The trend continues definitely upbeat for TV programs which feature high-school-age ballroom groups. We can't begin to keep up with all of them — the latest count lists more than 70 such shows around the country!

Where did it all start? We decided to pay a visit to the chap who launched the first of these "marathons," way back in 1950. He is Ted Steele, emcee of *Ted Steele's Bandstand*, seen 4 to 6 each weekday over WOR-TV in New York City. The program is still going great guns.

ORIGINAL BANDSTAND MAN: Disc jockey Ted Steele, onetime concert pianist, composer and arranger, is emcee of "Ted Steele's Bandstand" on WOR-TV in NYC. The show, begun in 1950, is the oldest of teenage ballroom programs.

Steele isn't worried about competition from the newer shows; in fact, he thinks it's healthy and helps keep him on his toes. Ratings have continued to be high, and he gets between 4 and 5 thousand letters a week. School officials, who were once suspicious, now seek him out to offer their cooperation. And, of course, the record producers love every minute of the

GOLD KEY CLUB: Long Island's Baldwin High was the school saluted in the telecast of "Ted Steele's Bandstand" shown above. These youngsters are members of the program's "Gold Key Club" as a result of having won dance contests on the air.

two-hour jamboree. The cash registers in the record shops begin to ring within 48 hours after a platter has been introduced on the show.

The format of the Steele program differs from that of Dick Clark's *American Bandstand*, which is better known nationally, since it is carried in the ABC-TV network. Clark's youngsters are always the same group, a "club" which has the advantage, so far as dancing proficiency is concerned, of being able to work together constantly. Steele has new groups each day, from high schools in New York, northern New Jersey and lower Connecticut. There are many viewers who prefer the Steele method of presenting different dancers each time and feel that it makes for a fresher show.

The telecasts attract some astonishingly expert dancers—within the typical teenage limitations. The repertoire is heavy on Lindy and that curious routine the youngsters do for the slow ballads. Surprisingly, they are pretty good at Cha-Cha. So far Steele has had no luck in selling them on the Waltz. Nevertheless, he keeps his optimism, because he well remembers that the boys and girls who turned up for his shows 8 years ago could hardly dance anything well. And he sees definite indications that the youngsters are today progressing toward smoother dancing habits.

Knowing the rambunctiousness of even the best groups of adolescents, we were interested in how the behavior problem is tackled. Beyond Steele's easy-going gift for getting along with the young, and making them feel proud that they are representing their particular school on the program, there is some very expert help behind the scenes, in the person of his wife, Ceil. Mrs. Steele is in charge of "briefing."

The groups generally arrive about a half hour before air time, but Mrs. Steele deliberately allots only a fast and friendly 15 minutes to her conference with them. And she is ready for the wisest of "characters." Some are likely to feel that she is touchy about "the other show," *American Bandstand*, and are ready with a wisecrack which they expect to be side-splitting. Immediately she forstalls this by asking how many of them have watched *Bandstand*. Then she explains what it is that makes it a good show—that the dancers do not crowd into one spot in front of the camera, that they are careful not to look directly into the camera, etc., etc.

"I know that nobody *here* would do such a thing," she might say, "but we did have a fellow in a group a while back who waved to his mother, made faces into the camera and did all sorts of childish things. Everybody at his school felt terrible about the way he acted up . . . "

The psychology works. They may Rock 'n' Roll, but the 40 or 50 boys and girls who appear on the Ted Steele show each day have been given at least a start toward acquiring Cotillion manners.

And they don't mind at all. Proof is that the present waiting list of school clubs clamoring to be on the show won't be used up until well into the summer. This pioneer TV show has a success formula that newcomer programs would be wise to emulate.

But Steele's Bandstand, like the others, would profit by the introduction of variety. And we refuse to believe it's hopeless to do so. Hours of lively Rock 'n' Roll do not make for hours of excitement—but rather for a certain monotony, for both the eyes and the ears. The sight and sound of a gliding waltz now and then would be refreshing indeed. *D.D.*

•

NEWS OF BALLROOM DANCE

HERE AND THERE

Word about the ballroom studio licensing bill introduced in the NY State Legislature (see p. 68) brought immediate and vigorous protest action from the teacher groups. At their Mar. 9 meeting the Nat'l Council of Dance Teacher Orgns. voted to request BALLROOM USA's Donald Duncan to represent the Council, as well as the Nat'l Committee for Ballrom Dancing (of which he is Chairman) at hearings on the bill in Albany. The Mar. 9 meetings of the NY Soc. of Teachers of Dancing and the Dance Educators of Amer. Board of Directors also dealt with the topic, and the Mar. 16 business meeting of the NYC Chapter of Dance Masters of America devoted further attention to the emergency.

Now there's a *Dancing for Grownups* TV program. The success of the many teenage ballroom shows has led WAVY-TV in Norfolk, Va., to launch a 1-hr. Sat. eve. program featuring couples over 21. Hosts are disc jockeys Jim Burke and Kurt Webster. The station also has a successful Sat. aft. *Dancing Party* with high school-ers performing . . . Chicago teacher Harriett Schonberg is the author of a new book, *May I Have This Dance*, recently issued by Kamin Publishers. The book is a graded course in ballroom classes for young people and includes material on ballroom etiquette. *(to be reviewed)*

The young ballroom couple seen on the Feb. 24 Lawrence Welk Show were So. Calif. ballroom correspondent Katherine Sheehy's children, Duke and Karen . . . In recognition of Irving Berlin's 50th anniversary as a composer, the Fred Astaire Studios are featuring Berlin tunes from 6 Astaire musical films, for lessons during 1958 . . . Peter Denaro has been appointed director of the Dept. of Social Dance at the new 7 Arts Center in NYC. A wide assortment of classes in all the current ballrom classes will be offered.

MUSIC IN THE BALLROOMS

Floyd Paul, operator of the Arlington Ballroom, Fremont, Nebraska, has issued an important and interesting document, on behalf of the Nebraska Ballroom Operators Assn., of which he is President. The study of what ails the ballroom business —apart from consideration of a number of trade problems of royalties, taxes, etc. —deals at length with the question of music. The report protests the kind of music being played on the air by the majority of disc jockeys and its adverse effect on youth, the future of music, dancing and name bands. It points out that recording companies are showing a similar disregarded, "mislabeling certain musical collections as dance albums and confusing many as to what type of music they will hear in well supervised ballrooms." The music royalty companies, such as ASCAP and BMI, are criticized for sponsoring the lists of top tunes "with nothing but the immature judgment of disc jockeys to support their choices."

The report closes by saying: "What is the solution? We feel that all those who have a part in the education of our youth in the field of music should be held accountable by a responsible Government agency — namely the Secretary of Education. Certainly good music is as vital a part of the average American's life as any of the other problems that occupy the Dept. of Education. We suggest that a study be made by our government of our industry and that a Music Commissioner be appointed, similar to those in sports, movies, etc., with the ballroom dancing public in mind . . . When any segment of the music industry is weakened, as ours has been, it is inevitable that in the long run the entire industry will suffer as well."

CHICAGO BALLROOM NOTES

Betty Mae Harris was scheduled to teach her *Hawaiian Rock 'n' Roll*, outlined in last month's BALLROOM USA, at the March 23 meeting of the Chicago Nat'l Assn. of Dance Masters . . . A new dance, *The Ivy Walk*, recently introduced at the Aragon Ballroom, is beginning to catch on. According to Vonda Urban, who originated it, the dance combines portions of figures found in Charleston, Lindy Hop and the Lambeth Walk. It's easy to learn and can be danced to almost any tempo . . . Radio station WGN, in a musical policy change, has nixed Rock 'n' Roll, declaring that such numbers have been "grossly overexposed" on the airwaves. It is the 5th Chicago station to issue a ban of R 'n' R . . . Teens in this area bubbled with excitement at the recent opening of the *Embassy Club Ballroom*. Stan Dale, voted one of the country's Top Ten disc jockeys, presided over the 1st jam session . . . "Lucky Teen" Steve Lapekas, picked from the YMCA Centennial show R 'n' R dancers, being photographed by *Life* for an "All American Boy" story.

Grace V. Hansen

SO. CALIF. BALLROOM NOTES

The Battle of the Cool vs. the People's Choice is currently being fought on the shores of the Pacific, with Stan Kenton and Lawrence Welk holding forth at the Balboa Rendezvous and the Ocean Park Aragon, respectively. We love them both for their determination to bring ballroom dancing and big bands back to their former status . . . Evelyn and Phil Osterhouse, visiting from Grand Rapids, Mich., were seen in deep conversation at the Aragon with Welk. Something big cooking with DMA . . . Newest instruction gimmick offered by a Hollywood teacher results from the chemise dress rage. He guarantees a "tiny, mincing, ladylike step." How about the gentlemen? They'll look adorable.

The well-guarded secret of the Terpsichoreans concerning the members who improved most of the past year has just been revealed. The trophies went to Margie Chapin and Richard Hale. In the club's unique method of selection, Margie and Richard will each appoint a member, unknown to anyone else, to observe dancers in the coming year and select their individual choices . . . The Arthur Murray medalist TV show, recently seen locally, again had the same clever May-December trademark: May-aged teachers with December students. This gilt-edged show was consistent in its dullness, and both Valentino and Valvasori would have committed *hara-kiri* had they seen the English Tango that was presented. I thought the show was yawningly attractive and gave it my Miltown Award of the Year. Needless to say, Mrs. Ana J. Pryor was absent, having just filed suit against Murray's Compton branch, claiming she was beaten and held prisoner by the employees until she signed a contract for 400 hours of instruction, or $4,099 worth of magic steps.

The Nat'l Smooth Dancers have selected the swank Riviera Country Club for their annual Spring Formal April 26 . . . Xavier Cugat has opened two studios, one in Pasadena and one in Long Beach. The receptionist says they are the first of "many, many more to open in the So. Calif. area." We wish him luck, but he is off to a bad advertising start. Another chain has had the Lucky Buck bait out for some time, and there is both confusion and non-originality in the Cugat ballyhoo of the Lucky Dollar . . . Windsor Records, prior to their release of an album for ballroom dancing, have come up with something unusual—a 50c sample record enabling the prospective purchaser to hear the type of numbers, the quality, beat and character of the album. This "audition" disc contains 12 selections of approximately one chorus each . . . The 3rd biggest selling LP album in Calif. is Epic's *Lester Lanin at the Tiffany Ball.*

Brownee Brown has added a branch studio in the Brentwood area. This year marks the 1st appearance of her Santa Monica Starlight ballroom clubs in her Revue, scheduled to be held in late March . . . We'd like to record that Midge and Bill Haggett got raves in their recent appearance in Pittsburgh's Holiday House. Angelenos have a proprietary air about this team, as their dancing, choreography and ballroom wizardy overwhelm all of us here who are fortunate enough to see them. When the entire country has seen them, we predict they will be acclaimed the No. 1 team of the US . . . Tom Sheehy's favorite Mambo partner has returned to the US after a 3-year world tour. Sujata, of the famous team of Sujata and

Jack B. Mitchell

ARE SOCIALITES THE BEST DANCERS? Alex Moore, in the London "Ballroom Dancing Times," set off a stir of discussion when he said: "The quality of dancing goes down as you go up the social scale. You will find much better dancing at the Hammersmith Palais that at the Savoy."

The same, we feel, is true in the United States. Though the setting for a typical society ball is sumptuous (as in the above photo of the Hotel Plaza's Grand Ballroom in N.Y.C.), the dance space is usually restricted by many tables. Furthermore, the "society" bands feature a steady diet of hopped-up tempos which are the enemy of smoothness. At such spots for ordinary folk as New York's Roseland, Chicago's Aragon or the Aragon in California, the music is nearly always more varied, more danceable — and there is plenty of space!

Asoka, loves the Latin dances, and the tiny artist in her beautiful sari makes a delightful picture dancing with the 6'4" Tom.

The So. Calif. area has had many inferior teen-age ballroom shows on TV, but at last one has emerged which has good taste, good music, and which is, to quote Steve Allen (a recent guest), "by far the best I've ever seen on TV." This is the *Dick Whittinghill Saturday Dance*, held weekly for 3 1/4 hours. Dick is a popular disc jockey who refuses to play Rock 'n' Roll. The students, usually of senior high age, are well groomed in "prom" type garb and are a distinct contrast to the sloppily dressed groups that are allowed on *American Bandstand*. Production-wise, the viewers are treated to an MGM musical extravaganza type set, including an area with tables and chairs where refreshments are served. Dick's show has the endorsement of the Board of Education, and each week a different school is honored, thus giving an accurate picture of the dancing abilities of the So. Calif. youngsters.

The etiquette is remarkably good, and it goes without saying that one NEVER sees girls dancing together, as one constantly sees on *Bandstand*. Participants attend the show in couples, thereby eliminating any individual prowling while a dance is in progress. The preference is for 3 slow numbers and one upbeat for a change of pace. The dancers' timing is bad, the posture is close (the "going-steady age") but acceptable, and they cannot dance a step of Swing or Latin. (While assailing *Bandstand* from an etiquette standpoint, let me say there isn't another group that can compare with those Philadelphia youngsters for rhythm.)

The West Coast youngsters are suffering from a hangover from Bop, which dominated their dancing aptitude for a few years, and now that Bop has been passé for months, they have no recourse but to walk off the floor when an upbeat number is played. They are not influenced by any of the dances popularized on *Bandstand*—that is, teen-agers at large, and not the fortunate ones who can avail themselves of instruction. Those few students do request the teachers for the "fad" dances (eliminating good instruction time).

Most important point of all: West Coast producers of ballroom TV shows are evasive but firm in their refusal to accept suggestions from individual teachers. And why should they? With their busy schedules, how can they separate crackpot suggestions from the constructive criticism, and how can they weed out the always-with-us self glory seekers? If we could approach them as members of the National Committee for Ballroom Dancing, the acceptance would be instantaneous. For this I have the word of both the disc jockeys and the producers.

Katherine Sheehy

Photo courtesy London Star

LONDON'S STAR BALL: April 14 is the date of the Star Ball and the international Richardson Cup competition in London's Empress Hall. Photo above of a previous event shows that, between contest sections, the huge audience come down onto the floor to dance. At such US competitions as the Harvest Moon Ball, the tiny dancing area precludes such audience participation.

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BALLROOM IN THE SOUTHWEST

The loss to the USA cultural scene of two generations of good ballroom dancers will not be repeated in the third. The youth of today are being given their opportunity. Teachers and coaches are now producing the teen couples who will in a short time give America the opportunity to compete successfully in international contests.

The first national all-youth competition, the Sweethearts Ball, is scheduled to be held in Culver City, Calif., on June 21, 1958. This is the debut activity of Dancing Cavalcade, Inc., now that it has been nationally organized under the direction of Jody Elder of Los Angeles and Bearl Bennett of San Diego.

The 3rd annual New Mexico Ballroom Revue, to be held April 26 in Sante Fe, will be open to any sponsored couple under 21 from the states of Colorado and New Mexico. This event becomes a part of the national Dancing Cavalcade — 4 couples will be chosen from this area for expense-paid trips to So. Calif. to compete for the crown of America's Dancing Sweethearts.

The Santa Fe tournament rules and judging will be identical with the Cavalcade standards. Most important of these is fairness to all by judging each finalist team on a point system covering Rhythm, Balance, Lead and Follow, Variations, and Styling. Judges will be Thelma and Sid Martin of Hollywood, Florence and Herman Scholtens of Los Angeles, Carmen Carlos and Vince Scillato of San Diego. These top teams will also do exhibitions in the special floor show, as will the 1957 junior champions, Mary Helen Baxter and Joseph Warner, of Albuquerque.

Your reporter, as director, extends a cordial invitation to all readers to attend this contest and revue, and also to attend the Guest Party April 25 in Santa Fe at La Fonda Hotel. *J. H. Vandapool*

MEXICAN MIXER: At a formal party of adult students of Mr. and Mrs. Billy Bray in Youngstown, O., guests get acquainted via a Mexican hand-clapping dance, "Chiapanecas." Partners change after each 8 bars of music.

ON TOUR IN APRIL

BALLET RUSSE DE MONTE CARLO: Mar. 31-April 5, Toronto; April 7-13, Chicago; 15-16, Wash., D.C.; 17, Richmond; 18-19, Baltimore; 21-22, Wilmington; 23, 25-26, Philadelphia; 24, Hershey, Pa.; 28-May 3, Boston.

CHICAGO OPERA BALLET: April 1, Wilmington; 2, New Britain, Conn.; 7, Philadelphia; 8, Johnstown, Pa.; 9, Indiana, Pa.; 10, Uniontown, Pa.; 13, Burlington, Iowa.

NATIONAL BALLET OF CANADA: April 1, San Bernardino, Calif.; 2, Long Beach; 3, Pasadena; 4, San Diego; 5, Los Angeles; 7, Bakersfield; 8, Santa Cruz; 9, Richmond, Calif.; 10, San Jose; 11-12, San Francisco; 13, Visalia, Calif.; 14, Fresno; 15, Sacramento; 17, Eugene, Ore.; 18, Corvallis, Ore.; 19-20, Seattle; 21, Spokane; 22, Walla Walla; 23, Yakima, Wash.

MARCEL MARCEAU & CO.: April 7-12, Montreal; 14-19, Toronto; 21-26, Detroit; 28-May 3, Cleveland.

GOYA & MATTEO: April 8, Findlay, O.; 9, Huntington, Ind.; 10, Berea, O.; 12, Waterville, Me.; 13, Henderson, Ky.; 16, Winfield, Kan.; 17, Alva, Okla.; 18, McAlister, Okla.; 19, Duncan, Okla.; 22, Kansas City; 23, Kirksville, Mo.; 24, Ft. Dodge, Ia.; 26, Devil's Lake, N.D.; 28, White Bear Lake, Minn.; 29, Minneapolis; 30, Des Moines, Ia.

MARINA SVETLOVA & CO.: April 1, Glenwood Springs, Colo.; 2, Vernal, Utah; 3, Rock Springs, Wyo.; 7, La Mesa, Calif.; 8, San Pedro; 9, Santa Paula; 10, Lancaster, Calif.; 11, King City, Calif.; 13, Garberville, Calif.; 14, Livermoore, Calif.; 15, Auburn, Calif.; 17, Carson City, Nev.; 18, Winnemucca, Nev.; 20, Burley, Id.; 21, Ely, Nev.; 22, Ogden, Utah; 26, Decorah, Ia.

JEAN ERDMAN: April 9, Upton, N.Y.; 14-15, Cleveland, O.; 16, Wilberforce, O.; 17-18, Yellow Springs, O.; 20-21, St. Joseph, Minn.

GERTRUDE LIPPINCOTT: April 18-19, Provo, Utah, 22, 24, Oakland, Calif.; 23, Francisco; 28, Riverside, Calif.; 30, Long Beach, Hollywood.

ANNE WILSON: April 8, Rockford, Ill.; 12, Grand Rapids, Mich.; 16, Philadelphia.

ROD STRONG: April 30, Harrisonburg, Va.

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LIMÓN *(cont. from page 33)*

Poles are without rancor, without hatred.

Limón recalled a sight-seeing trip when he had been taken to see a very old church in Warsaw. He had commented to his guide, "This is very Baroque, not at all Byzantine." The Pole had replied, proudly, "Of course, we are Westerners and proud of it."

"I did not feel any submission," José said. "There was a splendid temper, a metal to the people. The Poles have this tradition of heroic survival. They have a passion for their identity."

In the many years he has lived in the United States, Limón has never lost his rapport with the land of his birth, Mexico. He lived through a revolution there as a small boy. Although he left that country when he was seven years old and did not return until 1950, his Mexican heritage has flavored his dance art.

"I found my experience in Poland inspiring," said Limón. "I'm going to make a dance about it. The dance will deal with nightmarish destruction and heroism, with tragedy and agony such as I can only imagine. It was conceived one night as I walked alone in the ruins of Breslau. The dance will be born here in the United States. Since my return last week, it has already begun to bother my sleep. I hope to begin rehearsal of it quite soon."

Then José talked about Chester Wolenski, a quiet, blond young man, whose dancing has developed tremendously in his few years with the Limón company. Although American-born, Chester learned Polish from his parents and at the parochial school he attended. In Poland, he was a sensation. He made some curtain speeches before the performances in Polish, and the audiences applauded him wildly. José usually dances the leading role whenever the Vivaldi *Concerto Grosso* is performed, but he assigned the part to Chester during some of the Polish performances. Chester, dancing with Ruth Currier and Betty Jones, acquitted himself excellently. He also gave press interviews and radio interviews in Polish. Since one of the objects of sending American artists abroad is obviously to win friends for the United States, Chester's background proved a considerable asset.

How had the dancers in Poland reacted to the company?

"Dancers are the same the world over. They are beautiful, lithe people," José said. "In Poznan, a delegation of dancers from the opera came to speak to me.

"These Polish dancers stood in my dressing room weeping and sobbing, both

(over)

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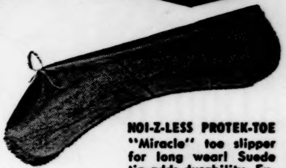

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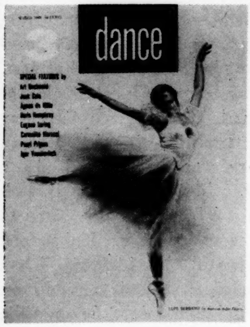

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LIMÓN *(continued from page 75)*

men and women. Some, who knew English, would talk for the others. They were emotionally overwhelmed. They would say to me, 'We have been waiting for this for a long time. How do you do this? How can we learn to do it?'

"This is what I would tell them: 'First of all, you need a great desire to do what I do; to work in the dance in terms of the twentieth century. Even the ballet in America does it. Second, you have to search deeply within yourself for the dance which is yours and nobody else's. You must want to dance as Poles, not as Englishmen or Americans. Search deeply within your bodies and spirits for a dance which is Polish'."

In each Polish city where the company played, a local cultural organization in charge of entertaining foreign artists acted as their hosts. These committees provided transportation from the station to the hotel, from the hotel to the theatre, arranged sightseeing for members of the company. The company was housed at the best hotels in each town, and the fifty artists were fed magnificently by the Poles, often in a private dining room.

The largest theatre José Limón has ever danced in, he says, was the Palace of Culture in Warsaw, a gift from the Russians to the Poles. Every seat was filled when the Limón company danced there. In December, 1957, five American plays were being performed simultaneously in Warsaw; and *Kiss Me Kate*, the first U.S. musical to be seen in Poland, had given two hundred sold-out performances.

"Although I saw no great luxury in Poland, I did not see great poverty—there were no beggars in the streets," Limón said. "But when we took a plane from Warsaw to Bonn, we found fantastic prosperity. In Munich, Essen and Stuttgart, the stores were crammed with elegant clothes, furs and jewels. Since Germany has a strong tradition in the modern dance, we were warmly received. As a matter of fact, when we played Dusseldorf, Kurt Jooss, who lives there, came to see us for the second time. He had turned up when we were playing in Paris. When we left for Belgium, I had trepidations, thinking that Belgium might be an echo of our Paris experience, since the Paris critics are widely read in Belgium."

But José Limón had a pleasant surprise in Brussels and Antwerp. The press and public said, in effect, "This is good, this is fine art." In contrast, Liege and Ghent were provincial in their reaction. Here again, the company was pioneering.

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When the company went next to Holland, they again met with a fine response. Here, they talked to innumerable modern dancers who had studied with Mary Wigman, Harald Kreutzberg, Kurt Jooss.

"When the dancers came backstage, they told me that since the war the ascendancy of German modern dance in Holland had declined," José said. "Now they were more or less influenced by the French ballet. Consequently, they felt heartened and happy to see what was to them a new aspect of modern dance."

While the company was in Holland, the programs were arranged to give Lucas Hoving as complete a showing as possible. Hoving was born in Holland, and did not come to the United States until after World War II. He has been with the Limón company for the past six years, performing such roles as Iago in *The Moor's Pavanne*, the Englishman in *Emperor Jones*. His own composition, *Satyros*, danced with his wife Lavinia Nielsen, to a Poulenc score, had been performed on the tour. Lucas Hoving had been a member of Kurt Jooss' company, and Jooss was so anxious to see Hoving dance his role in *The Traitor* that he travelled from Dusseldorf to Rotterdam for that performance. Hoving's family, his old colleagues and the press were jubilant about his auspicious return.

"In West Germany and the Low Countries I did not find the passionate desire to learn what we do, as I had in Poland," said Limón. "They have seen modern tendencies and have their own ideas about what to do."

Yugoslavia, where the company went next, was as wildly successful as Poland.

"Although it is a very different country than Poland, it happened again," José told me. "Here again was a tremendous, vehement acceptance, especially by the dancers, who came to me and said, 'Stay and show us how to do this!' Cultural organizations in each city we visited in Yugoslavia sent enormous bouquets of flowers."

After the first performance of the Limón Co. at the Berlin Festival, the troupe was entertained at a party in the new Congress Hall. Above, l. to r.: Mrs. H. Alwyn Inness-Brown, Pres. of the NYC Chapter of ANTA; José Limón; Mary Wigman; Pauline Koner; and, back to camera, Pauline Lawrence Limón.

In Zagreb, which José found a beautiful city, he was thrilled by the opera house he danced in. He felt that the dimensions of the stage, both in width and depth, were perfect for dancers. The sight lines were excellent, and he had a feeling that it was possible to communicate with every person in the audience. The eighteenth and nineteenth-century houses, which Limón regards as "architectural gems," were a delight to him throughout the tour. He loved the intimacy of the seating arrangement, the semi-circular tiers rising immediately behind the orchestra.

"These European opera houses are what I feel a theater ought to be," he said. "A theater is to me a temple—a place for the worship of the Muses. These opera houses had been lived in—they are well-equipped. The dressing rooms were made for people who had to put on make-up and go out and perform. They are not a half mile from the stage. And there were showers handy to the dressing rooms, which was very important to us, especially since *Emperor Jones* was usually last on the program, and the men have make-up on their bodies for that dance.

"These theaters had heroic statues," he continued, "wonderfully decorated pillars, gold filagree and plush. They were places built for an artist to perform in, not a surgeon. Often modern theaters are planned by architects who have no idea of what a theater is for."

Both the United States consular and embassy officials had been gratified by the Polish people's reception of the Limón company. Now they were watching carefully to see what would happen in Yugoslavia, since both these countries and their attitudes towards the U.S. are politically crucial in these difficult times.

Things turned out well. In Ljubljana, Yugoslavia, the Mayor of the town invited the entire Limón company to a reception. At José's table sat the Mayor and a few local dignitaries, as well as some officials of the United States Information Agency. The atmosphere was friendly. The Mayor said through his interpreter, "I went to the José Limón performance last night, and liked it. I wish to return tonight if I can get seats."

"We will place our box at your disposal," offered one of the USIA men. The

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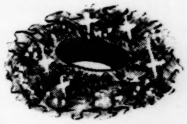

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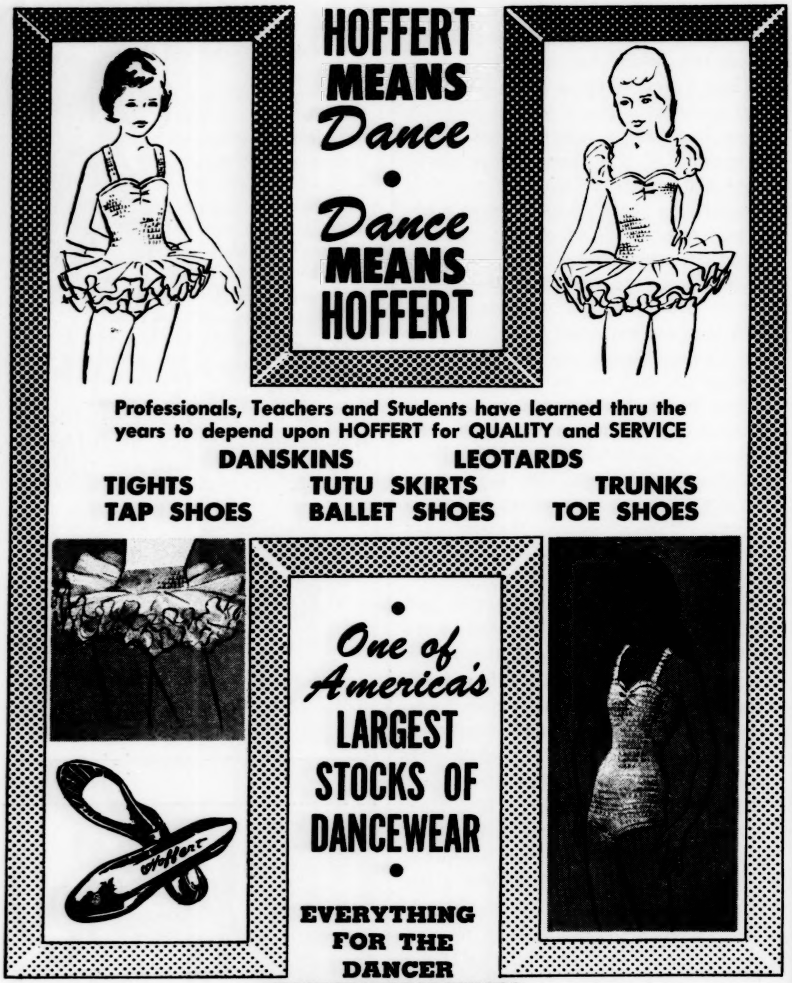
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LIMÓN *(continued from page 77)*

Mayor thanked him and returned to a discussion of modern dance he was having with José. After the Mayor left, the USIA man turned to José excitedly and congratulated him on his success. José was somewhat puzzled until it was explained that the Mayor, an important Tito-style Communist, had previously been unapproachable to all Americans. "Now we have met him," exulted the USIA man who had offered the box. "Now we have access to him in a friendly way."

It was in Yugoslavia that José was most impressed with the native dancing he saw—a program of folk dancing in Zagreb. "It was fabulous dancing by men and women. I told some reporters that evening: 'I am speaking with the bias of a dancer. If Yugoslavia had nothing else to offer the world but its folk dances, it would be enough. I hope you will continue to send your dancers abroad, because they speak with great power and eloquence of what you are as a people.' "

From Zagreb, the company went to Lisbon, Portugal. There they performed in the Teatro San Carlos, built in 1793. The theatre, "a gem in white and gold," was packed with men and women in evening dress. José had been a little worried about presenting *The Exiles* because of the scant costumes, but his fears were groundless. He was also worried about *The Traitor*, since that deals with the betrayal of a Messianic leader by one of his followers and has distinct religious connotations. At the end of the performance, the Director of the Opera came backstage and asked if they would do *The Traitor* at every performance in Lisbon. "This dance is a phenomenon," the Director said to José. "It has taken a most dangerous subject and explores it with formidable success."

José's tour closed after the performance in Oporto, Portugal, on December 21. He and his wife, Pauline Lawrence—who had designed the costumes for the tour and performed a variety of demanding tasks all through the trip—went to Spain for a brief holiday. On Christmas Eve, José and Pauline went to the great Cathedral in Seville for the holiday Mass. While José watched and listened to the ritual that has been performed for so long in so many scattered Catholic churches, the thought came to him that the Mass is to him "an act of affirmation," "an act of faith," and he knew then that he would do another dance soon, a dance embodying those concepts.

Speaking of the members of his company, he said: "I never knew how great Pauline Koner was, what fantastic resources she has. She would be dying of exhaustion until the curtain went up; then she was radiant. I learned not only from the countries I traveled in, but from the dancers. Betty Jones performed with a steady brilliance. Ruth Currier would cause you to gasp because of the beauty of her performance. Letitia Ide was, as always, magnificent. She left us in Berlin, where we discontinued doing *Day on Earth.* Our girls are not pretty. They have a powerful beauty that comes from within. My men had very steady and difficult assignments. *Emperor Jones* was done nightly, *The Traitor, Ritmo Jondo* and *There Is a Time* frequently. Michael Hollander and Harlan McCallum grew in stature during the tour. Lucas Hoving had a brilliant success."

José Limón leaned back in his chair. The restaurant we were in had grown crowded. A lady at a piano on a small platform was rippling her way through a saccharine but noisy piece. The din made conversation difficult. We prepared to leave, but Limón stopped in thought.

This man, who has been dancing most days of every year since he was twenty, then said: "One of the things I never get tired of watching is dance. Every time I was not on stage during the tour, I watched from the wings. Not only as a director of the company, watching for lapses to check at the next rehearsal, but watching with great concern, almost paternal—learning from these dancers.

"I saw human and artistic growth as something tangible, growing from one night to the next. This was not only a chance for the people of Europe to see our dance, it added to my schooling. I am keenly aware that this was not a case of a big star and a supporting cast, but the case of a strong unit of very often equal elements working together in a powerful fusion."

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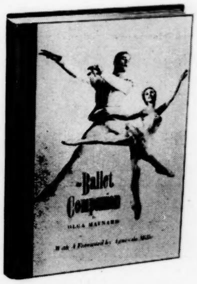

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REVIEWS *(cont. from page 27)*

whose crouching and grabbing patterns lacked somewhat in freshness.

Inspired by Walt Whitman, Billie Kirpich designed a dance of affirmation for her spirited group. Called *Landscape*, it had a straightforward, wholesome quality. But this was not sufficient to sustain it through conventional choreography centered about prances, skips and leg circles.

Joan Schwartz gives the impression of being a student-choreographer with more than a modicum of promise. Her *Suffragettes* combined very simple elements based principally on walking to create an amusing image of four ladies-on-a-mission. In *River's Edge*, Miss Schwartz attempted an undulating, sprite-like solo, nicely danced, but slight.

Donya Feuer, Paul Sanasardo,
Anneliese Widman
Henry Street Playhouse
February 22, 1958
Reviewed by Lillian Moore

In her new work, *Dust for Sparrows*, Donya Feuer had something she urgently wished to say. Her intense and serious concentration indicated utter absorption in her theme ("Things Thought, Felt, Seen, Heard and Dreamed"). But as she drearily promenaded around the stage, or stood motionless for minutes at a time while an enchanting child, Judy Bloodstein, skipped and twirled in simple, aimless patterns, the secret of her purpose closely locked in her own mind and body.

Paul Sanasardo's *Because of Love* was a lyrical and sometimes very sensitively projected song to the memory of a lost beloved. An extended duet (which would benefit from judicious pruning), its contrast of a strongly masculine and delicately feminine movement underlined the romantic theme. It was very well danced by the choreographer and Ellen Siegel, a gifted dancer and a beautiful girl. There seemed no logical justification, however, for the juxtaposition of a tape of rhythmic chugging noises, used as the accompaniment for the first section, with the haunting and sentimental but more appropriate music of Villa-Lobos, which supported the second.

The chemise has invaded modern dance. The shapeless shifts designed by Johanna Vanderbeek for Anneliese Widman's *First Song* could only have been inspired by the recent return-to-the-'twenties fashions. Fortunately, those of the girls were transparent enough to permit the body-silhouette to be seen through them. The loose jerkins of the boys successfully broke every line.

Although the dancers, capably led by Miss Widman, went through their measures with energy and skill, nothing they did was sufficiently exciting to outweigh for long the visual attractions of Stan Vanderbeek's striking setting. It featured a column of luminous cellophane streamers raised and lowered during the various sections of the work. The fluttering streamers executed their own gentle dance.

William Burdick & Co.;
Karen Kanner & Co.
92nd Street "Y"
February 23, 1958

There are two ways to get into the water. One is to learn how to dive. And the other is to hold one's nose and go "plop." William Burdick and Karen Kanner chose the second way.

With little real choreographic experience, they devised a concert of group works. While thoroughly professional in all production details (including most attractive costumes), the program alternated between naiveté and pretentiousness. The naiveté was Mr. Burdick's, and the pretentiousness was Miss Kanner's.

In his trio, *At Point of Family*, Mr. Burdick was concerned with a man's conflict between conjugal love and the "other woman." But he stated the problem without insight. The same was true in his duet, *Tender Fallacy*. Based upon the theme that beauty lies in the capacity to give and accept love, the dance was simply a bucolic pas de deux (sweetly danced by Mr. Burdick and Nancy King) in which the subject matter was never dislodged from the printed program.

More promising was Mr. Burdick's balletic trio, *In a Mozart Manner*. The dance phrases were agreeable and natural, and the performing, especially by Ann Etgen and Natasha Grishin, brightly precise.

In her group works, Karen Kanner was like a puppeteer who has lost hold of some of the strings. While action began and designs were embarked upon in one part of the stage, slackness prevailed in another. In *The Woman Who Rode Away*, Miss Kanner selected potentially effective subject matter—a Mexican sun-ritual. But she was unable to cope with the problem of a stylized dance-language.

Her *Sortie* was a complicated satire on the creative process by a choreographer who does not yet know enough of the process to poke fun at it.

In *Amazonas*, a treatment of the lady-kills-man-with-bow-and-arrow theme, Miss Kanner came closer to finding a personal style, and she gave a hint of the authority ready to be developed in her own danc-

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REVIEWS *(cont. from page 81)*

ing. Both of these led one to believe that she would do well to set aside her group works and concentrate on solos.

HEBRAICA, choreography by Fred Berk
92nd Street "Y"
March 1 and 2, 1958

Jewish folk dance has been both friend and enemy to choreographer Fred Berk. In *Holiday in Israel*, which is surely his most effective work to date, it has afforded him vivid material to illumine a narrative framework. The final episode of this dance, an accelerating hora with torches bobbing in the dark, is an unforgettable piece of theatre.

But when Mr. Berk turns to modern dance, as in his new suite, *Voices from the Land*, some of the basic characteristics of the folk idiom (principally the use of unison dancing and the reliance upon repetition) tend to thin out his choreography. The theme of the dance was a fairly standard one—refugees in a song of hope and love for the new land.

The group bowed in lamentation ("Memories"). Isolated figures broke away in private grief. And the opening unison phrases were repeated. An element of fear entered ("Desert") with the figures crouching and kneeling, breaking into large generalized extensions, only to return to crouching. "Night" found the girls sitting alone. Swaying, reaching, and slowly circling, they returned to sitting, with a single figure reaching upward. In an out-of-key finale ("Hope") the dancers unwound their yellow sashes and formed a Star of David.

Also new was the solo, *Deborah*, for Jan Goldin. Although danced with conviction, the work lacked tension because its patterns came too predictably in units of three. And as in *Voices*, there was a tendency to arrest the movement into pictures, rather than giving it a steady flow.

When he ventures into the mimetic language in *Fruit Vendor* (danced with mischievous flavor by Paul Berensohn) and *In Passing By*, Mr. Berk is at home, imparting a warm sense of characterization.

The company was an unusually fine one, performing with deep group awareness. Singer Geula Gill and two instrumentalists contributed a rather tepid interlude of folk music.

Daniel Nagrin in a program of Dance Portraits
92nd Street "Y"
March 2, 1958

It is inspiring to see a dancer grow from a bundle of eye-catching tricks into an expressive human being. Over the years, and despite detours on Broadway, Daniel Nagrin has valiantly done so.

His sweeping energy has been harnessed into dance gesture of boldness and selectivity. He has achieved the dignity-in-stillness so alien to young dancers. And he has acquired a balletic ease without relinquishing the sudden flashes of percussive emphasis uniquely his own.

But Mr. Nagrin's creative growth has not fully kept pace with his expressive growth. In fact, his new solos seemed a cut below some of the older ones. The problem was the eternal one of the relationship between form and content.

In the most pungent of the earlier works he handled his subject matter organically. The amusing concave chest, snapping head, and paw-like hands of *Strange Hero* grew inevitably from Mr. Nagrin's feelings about the character. So did the angular oppositions between legs and torso in his *Man of Action*. Content motivated form.

But in his new *Jazz, Three Ways* and even more noticeably in *Three Happy Men*, Mr. Nagrin seems to have concentrated on the movement-shell without a consistent foundation of character. He has tried to reverse the relationship between form and content.

Three Happy Men (Peasant, Tradesman, Nobleman) began with an arresting idea—to use the same dance material in three different styles and colored by three historical periods. But the original stamping, leg-flexing theme did not bear up under repetition.

The episodes of *Jazz, Three Ways* all began with significant opening themes. A "Blues Man" shuffled, back to audience, hands in back pockets. The "Bounce Boy" slouched in an uncontrollable pulse. The "Bop Man" fluttered his hands in his coat pockets. But each statement dissipated into dance for its own sake.

Mr. Nagrin's virtuoso accompanist, Sylvia Marshall, contributed several solos. While her choice of repertoire was stimulating, we found her touch percussive.

Ximenez-Vargas Spanish Ballet Company
92nd Street "Y"
March 3, 1958

At the outset, we felt that Roberto Ximenez and Manolo Vargas had sacrificed something essentially Spanish—an abrasion, a crudeness, perhaps even an atavistic pride—in order to create a theatrically effective program of Spanish dance. But our reservation was a small one, and it began to dissipate by the time three numbers had gone by. During these, (*Escuela Bolera, Impresiones Ibericas,*

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(cont. from page 83)

and *Leyenda)* we became accustomed to the fact that Ximenez and Vargas have a somewhat French approach to Spanish dance. The costumes were chic and low-cut (with celluloid-starched *trajes de cola* that had never known dust); the girls resembled film ingenues; and in the classic passages there was a certain fussiness.

But gradually they began to settle down to business. *El Limpiabotas,* a slight episode about a bootblack and a flower-girl, was performed with winning sincerity by Angel Mancheno and Maria Gloria. Jose Lopez gave an initial impression of his dramatic power in the role of a passerby.

For their interlude, guitarists usually perch placidly before a curtain. But in *Mi Chiquilla Gaditana,* Juan Garcia de la Mata and Emilio Bonet were separately spotlighted on an inky stage. Suddenly in the upstage shadows, a beautiful girl (Maria Antonia) promenaded on a man's arm. She stepped between the musicians and sang in a high pure Flamenco voice.

The first half of the program concluded with the traditional *Jota*—a shouting circle of cabrioles with the gay ribbons of a maypole waving above the dancers' heads. By now they were in their stride, and the second half of the program emerged with great distinction.

Choreographers in the Spanish idiom do not often care about dramatic continuity. But in *Sin Quererlo Ni Buscarlo, Petenera, Petenera,* a taut two-act version of the final episode in the life of the celebrated courtesan La Petenera, the emotional line wove like a surge of sea through the innocent dance-divertissements. And finally there was no dancing, only emotion, as La Petenera (danced with strength and temperament by Pepa Reyes) and her glowering Gypsy lover (Manolo Vargas) stood alone in a clump of bulrushes. Her husband (Jose Lopez) appeared. There was a flash, and a knife-blade meant for the Gypsy found the breast of Petenera. As she fell, a moment of deeply affecting theatre occurred. The husband stood, legs apart, arms wide, shocked to woodenness. The Gypsy slowly covered Petenera's body with her shawl.

This scene assumed the visual dimension of a painting, as did the suite, *De Querer Amores* and *En Tus Amorosos Brazos.* A group of men sat in a semi-light about a table. Cigarette smoke spiraled in the light above them. Wine jeweled their glasses. It was a male atmosphere, brooding, not to be penetrated. A woman (Pepa Reyes) entered almost casually. They watched her, clapping desultorily at first, then with more intensity. A group jumped to attention to dance with her. One man remained glowering at the table, his hands spread flat on its surface. There was unrest in the air. It sharpened into conflict as another woman (Ines de Juan) challenged the first. Suddenly it was over. The women gone, the men returned to their drinking. The smoke blew through the light beam in straight, strong gusts.

Because it is choreographically rather simple, South American material is often done with excessive coyness. But the *Suite Americana* devised by Ximenez and Vargas had a warm respect for the national types. Especially faithful was *El Condor Pasa* in which Ximenez and Ana Mercedes, as Peruvian Indians, engaged in a shyly solemn flirtation.

Ximenez has the stony multi-planed face of an Indian. And in his *Zapateado Del Estampio* the overhead lighting accentuated the declavities, making him resemble a primitive statue set in motion. His *zapateado* had an introspective dignity, somewhat in the tradition of Escudero—with simple hands, a quiet body, and great range in the use of the feet.

As the final *Cuadro Flamenco* drew to a climax, it became fully apparent just how versatile are the members of this handsome company. Roberto Ximenez is capable of humor and power, and in everything he danced there was a great care for detail. Manolo Vargas is less the artist, less careful as a dancer, but in his *Farruca de Tronio* with Ximenez, he rose to comparable heights. Ana Mercedes, who seemed at the outset to be a little superficial, executed an *Alegrias* with singer Monolo Leiva that told a turbulent story of passion, enticement, and disdain. And throughout there was little Angel Mancheno, growling and shaking his head like a terrier.

As the girls were lifted to tables, and the company circled about them, the audience burst into olés, whistles, and shouting. Small wonder that the Company was quickly booked for a repeat performance a few days later. *THE END*

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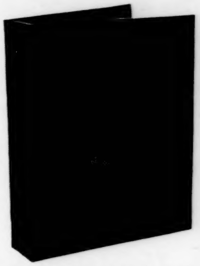

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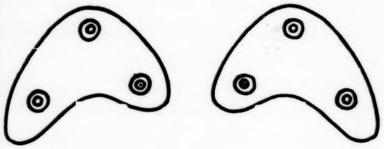
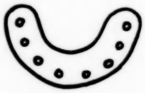
The first requisite of a good tap is that it be firmly fixed to your shoe. Any looseness, jingle or rattle, whether on the front tap or the heel tap, is a great detriment to the production of clear tap sounds.

The second requisite is that it be as small and as light as possible in order to produce clean, audible sounds. There are taps which cover half of the front of the shoe and all of the heel. Shun them as you would the plague. They serve no useful purpose whatsoever. Your front tap should be made of a single piece of aluminum alloy shaped something like this:



The heel tap should be made of a single piece of the same material as the front ones, and shaped like this:



There is no right and left for heel taps. There is for front taps, in order to have a slightly longer surface on the outside of each tap. This is to lend support to your foot as you bend it outwards for the initial movement of a wing. It also helps make the scraping sound that is part of the rhythm of the same step.

Both front and rear taps should fit exactly to the shape of the sole of the shoes—with the exception of the part of the tap you use for doing wings (the outside of each front tap, as just described). Here the tap should be *inside* the edge of the sole about 1/8". This is for two reasons. First, so that the edge of the tap will not catch on a splinter, a trap

BY PAUL DRAPER

door, or an electrical outlet on the stage. Second, so that you can bend the foot on that side more easily as you begin a wing.

The taps should not protrude *beyond* the sole at any point, and any sharp edges should be rounded off with a file.

Now comes the most complicated part—the fastening of the taps to the shoes. The usual manner is to use nails or screws. This will serve for the heel tap, which is fastened to a rigid part of the shoe and has at least a half-inch thickness of leather for the nails, but not for the front taps. These invariably become loose, and the nails or screws either scratch up the floor or let the tap come off altogether. This is not very prevalent among beginners, but as soon as you start dancing more actively it inevitably happens. Repairs can be made by using wood inserts in the holes where the screws were, or sometimes by using larger screws. The taps will almost always come loose again, however. To my knowledge, there is only one sure way to fasten taps to shoes. This is to use rivets.

Riveting Taps

Get some 5/8" or 7/8" flat-headed copper rivets with a shaft not more than 3/32" wide. Drill three holes through your taps with a drill of 3/32" width. Place the holes evenly, one in front and one on each side, about 1/2" from the edge of the taps (see cut). Countersink these holes with a countersink drill. Place the taps on your shoes exactly as they should be, the edges flush with the sole of the shoe except for the winging side. If some of the tap protrudes, leave it to be filed off after the tap has been riveted. Now, using a punch, mark the centers of the holes you have drilled on to the sole of the shoe. Remove the tap, take the sock linings out of the shoe (you can paste it back later), put the shoe on an iron last, and drill holes right through the sole with the same drill you used for the taps. Take the shoe off the last and insert the rivets from the inside of the shoe, so that the shafts protrude from

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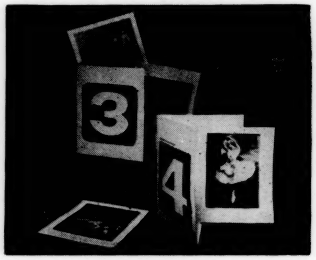

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TAPS *(cont. from page 87)*

the sole. This takes agile fingers and patience. When all three rivets are in place, put the shoe back on the last—be sure that the last is the right size, so that the flat heads of all three rivets rest on a solid surface. Fit the tap over the rivets and press it gently down till it rests firmly on the shoe. If the rivet shafts project more than 1/8" over the taps, cut them off with wire cutters till they are at that height. Now take a light hammer, and with even blows hammer the rivets till they fill up the countersink hollows in the taps. Hold the shoe solidly on the last as you do this so that it doesn't slip or slide. The copper rivet will flatten out very quickly, and you can ensure its final holding by using a drill punch with a rounded end. Hold this against the already hammered out copper and give a final few clinching blows with the hammer. Run your hand inside the shoe to make sure the rivet heads are flush with the inside of the sole. If not, the rivets are not hammered firmly, and they must be.

As soon as all is smooth inside, replace the sock lining, and you are ready to file the taps. Do this first on the bottom to smooth out the protuberances made by the rivets. Then file the tap to make sole and tap flush with each other and to remove all sharp edges.

All of this takes more time than the store would take to nail on your taps for you. It's worth it. I have never known a tap fastened in this way to come off under any circumstances. You may have

Alvin Ailey (above) leading male dancer in B'way musical "Jamaica," Ernest Parham, and their respective cos., give a concert at the 92nd St. Y on March 30. Talley Beatty is guest artist.

to tighten them up a little after a few hours of hard use, because the leather will compress slightly and allow some play in the tap. This is easily done by hammering the rivets again with the shoes on the last. Taps fastened in this way won't become loose, won't scrape the floor, and won't come off.

If it all sounds too complicated, then at least do this: use longer nails than necessary, and be sure that they fold over inside the shoe and are hammered flush against the last. This won't prevent taps from coming off, but it will keep them on a little longer than usual.

When your taps are on, I suggest putting rubber soles on the part of the shoe not covered by the tap. This is not only to prevent slipping on fast floors, but also to make a level surface on the bottom of your shoe. A tap is at least 1/8″ thick, and with a thin sole this can be very clearly felt as a hard ridge when you dance. Be sure to level the edges of the rubber sole so they don't catch on the floor and so they don't hold you back in slides on the side of the shoe.

One last word of advice on buying shoes and taps. The very best shoes and taps are, of course, made to order. The principles I have discussed in the March issue should be adhered to when you order shoes. But whether hand made or ready made, make sure of one thing: don't be misled by the salesman trying to sell you something because it is what "they" are using now. The amorphous "they" has furnished reason for more unreasonable purchases and acts than any agent I can think of. Find out who "they" are, or better still, go ask a professional dancer to let you see his shoes and taps. The only valid "they" is you, and your own experience. No shoe salesman is a substitute. *THE END*

Dennis Wood

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• • •

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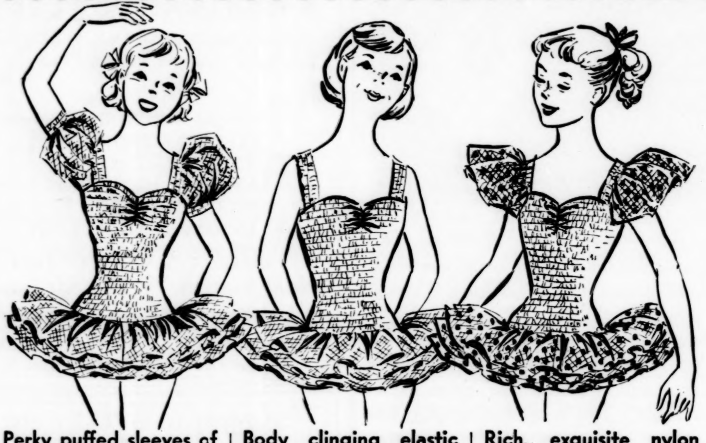

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TALK OF THE TRADE

(continued from page 91)

CHATILA & CO. recently presented, to an invited audience of teachers, a new line of ready-to-wear recital costumes. The twenty-four numbers we saw included costumes based on satin lastex and Helenca leotards. Styles for all types of dancing were represented, with a variety to suit almost any taste. The colors were pleasing and the trimmings well thought out. Some costumes were made in parts so that they could be used for more than one number. The ballet and calypso numbers were particularly charming, especially at the low prices quoted.

●

We find the ASSOCIATED Fabrics story interesting. Personnel, once associated, seem to remain for years. Tenure of eighteen years of employment in the company is not unusual. The latest worker arrived five years ago. There is a relaxed and seemingly effortless atmosphere about the place, undoubtedly the result of careful planning and interest in personnel as well as customers.

The physical layout contributes much to the general picture. But more than that, each worker, from the boss to the shipping boy, is aware of and interested in each customer and each order.

Service is considered of primary importance, and for this reason a complete new shift goes to work at 6 p.m. to fill individual orders and orders to distributing agencies throughout the world.

This organization deals in fabrics and trimmings only, creating and manufacturing original patterns and special fabrics. Patterns and sketches are available, and dance teachers are assisted in careful planning and preparation of recital costumes.

A catalog of basic patterns with simple explanations as well as a fabric catalog is available. Teachers are assured of individual attention and guidance in pleasant surroundings by a devoted staff.

●

Martinis, many wines and café espresso are more elegant when served with a twist of lemon. Cutting aesthetically pleasing and fragrant lemon twists need not, contrary to the experiences of most, be difficult when you use the tool designed by the food and drinkwise French for this specific purpose. This handsomely functional cutter, of stainless-steel and black-lacquered wood, is now available by mail order from KEN BAIRD. It will enhance your reputation as host or hostess.

DAZIAN'S new items include a line of costumes with elasticized sides. These were tested on students to insure exact fit. Their new, exclusive Velva Satin is a beautiful fabric, looks like velvet, is flocked satin and comes plain or flitted. Three other new items are Helenca leotards and tights—fluorescent, printed, two-toned, sparkle and rhinestone designs. Still another "first" is a front drape, dolman sleeved leotard. So much variety should enable any teacher to dress a show well and becomingly.

•

In just four years, STYLE QUEEN, Inc., has grown to one of the largest dance supply companies in the country. The management of Style Queen have numerous reasons to be proud of their success. How was it possible for a new company to gain such fame in a new field of business in such a short period? Mr. Jerry Stutzman, president of the company, gives the most important answers in this order: "First, our firm carries only name brand quality merchandise. Second, we keep the interest of the teacher and studio in mind with every transaction. Next in importance would be that we operate a volume wholesale warehouse where teachers can buy their dance supply needs at postage-paid, wholesale prices—and positive same day service." The fact that they exhibit at dance associations from coast to coast every year has been another important factor. Their tremendous merchandise stock is growing every month, providing the ultimate in mail order service for the teacher. A new supply catalog is now available at no charge to all teachers.

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ASSOCIATION NEWS

The Dance Teachers Guild Annual Convention will be held Apr. 10 and 11 at NYC's Henry Hudson Hotel. Faculty includes **James Jamieson, Lee Becker, Yurek lazowski** and **Ann Hutchinson.**

Senator Roy McVicker was the guest speaker at the Colo. Council of Dance Teachers Mar. 3 convention at the Owen Bowen Sch. in Denver . . . The faculty of the CNADM Mar. 23 meeting included **Carmen Thomas, Bernice Holmes, Betty Mae Harris** . . . **Agnes Ward** presided over the Mar. 1 L.A. meeting of the Assoc. of Dance Teachers of So. Calif.

Rock-a-cha was enthusiastically received as taught by **George Stergis** at NADDA's Manhattan Chapter session, Mar. 23 . . . The Boston and Milwaukee Chapters of NADAA held material sessions on the same day . . . DEA announces a material session at NYC's Plaza Hotel on Apr. 13 . . . The DM of Calif. Mar. 2 meeting was held at the Ziceva Studio in San Mateo.

The Amer. Soc. of Teachers of Dancing schedules its summer convention for Aug. 3-8 at the Astor Hotel, NYC . . . The Amer. Assoc. of Health, Phys. Ed. and Recreation holds its 60th Nat'l Convention in Kansas City, Mar. 30-Apr. 3 . . . Under the auspices of Stepping Tones Records, **Al Gilbert** recently conducted a 1-day session for 60 teachers at the Mercedes Fitzgerald Studio in S.F. Similar programs are being planned throughout the West.

The Nat'l Acad. of Ballet, dedicated to raising the level of ballet instruction to a higher standard of excellence, continues to grow. This year, in addition to offering intensive training courses for teachers and student teachers, July 7-Aug. 15, at its NY headquarters, it will have a June 8 seminar in Detroit, Mich., and a June 22-26 seminar in San Mateo, Calif. Instruction is offered according to the NAB graded syllabus, and includes teaching methods as well as basic technique. For further information write: Sec'y, NAB, 117 W. 54th St., NY 19; Mme. Violette Armand, Mid-West Repr., 2657 W. Grand Ave., Detroit 8; Mme. Olga Ziceva, West Coast Repr., 333 B St., San Mateo, Calif.

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet** performs 3 works May 2 at the U. of Cal. Festival. The University has commissioned the score for a new work, "The Lady of Shalott," by Arthur Bliss . . . Apr. 11 and 12 will find the **Nat'l Ballet of Canada** at the S.F. Opera House . . . Good houses greeted the **Ballet Russe de Monte Carlo,** Feb. 17 and 18. The "Nutcracker Pas de Deux" and "The Dying Swan" were added to give audiences more opportunity to see guest ballerina **Yvette Chauvire** . . . **The Bay Area Ballet Co.'s** season continues with monthly performances through June 1 in S.F. Founded by **Carolyn Parks, Leona Norman and Vern Nerden,** the co. now lists 28 dancers, staff of 10, and repertory of 12 ballets. In preparation are 7 more ballets . . . Scheduled for May 23 in Berkeley is **Raoul Pause's** "The Emperor's Nightingale." Pause's **Players Guild** has also been seen in week-end performances of his ballet "Profiles," **Ron Poindexter's** "Jazz Ballet," and **Marc Wilde's** "La Strega" at Pause's workshop studio in Oakland.

On the modern dance scene was **Eleanor Lauer's** (Mills College Dance Dept. Head) choreog. for the college production of "Orfeo" . . . **Welland Lathrop** opened a series of dance lecture-demonstrations Feb. 11 in connection with S.F. State College "Creative Arts Exploration" course on TV station KQED. Lathrop and his co. also completed a series of 30 min. TV dance concerts . . . **Ann Halprin's Dancers Workshop** appeared in Palo Alto in Mar., and a May program of new works is planned for the Dance Deck at Kentfield.

The San Francisco Contemporary Dancers premiered **J. Marks'** 3-act "Beauty and the Beast," Mar. 13-15. Scheduled for May 23-24 are the 2-act "Anna Karenina" and "Requiem for the Beloved." Other premieres in the co's 1958 plans include "Harry Was a Hero but He Died," "The Tree of Night," "A Moon for the Misbegotten," and "Three Women." The co's new policy embraces annual season from Mar. through Jan., with season tickets including dance performances, a chamber recital of contemporary music, dance lecture-demonstration, and illustrated annual publication.

Clifford Gessler

SO. CALIFORNIA NOTES

Bill Heiden presented his "Israeli Suite" before Elie Eliachar, ex-mayor of Jerusalem, at a dinner of the La Sephardic Assn. **Helen Broda, Bill Roberts & Shela** completed the group . . . The **Victor Moreno Academy of Ballet and Drama** has opened in H'wood. Faculty includes **Meryl Sargent, Teresa Tudor, Adriano Vitale, Linden Wells, Angiola Sartorio, Lazzlo Jilly, Constantine, Julio Torres, Jimmy Fields** and **Ada Moreno** . . . The Haydn opera "Man in the Moon" (choreography by **Bob Thorson**), a delight from beginning to end, forced to close after 5 perfs. because of inadequate financing. **Inesita,** scheduled to concertize on their dark nights, was forced to postpone.

So many turned away at the perf. of **LeOla D. Stone's** Van Nuys group, the **Jr. Ballet Theatre,** that a repeat had to be scheduled. Featured: **Sandra Everson, Vicki Lewis, Penny Kelley, Robert Swing, Carolyn Zeller, Helena Burnette, David Sutherland, Curtis Ingham, John Morrell** and **Denis Sprague. Hal de Becker** and **Joan Aldrich** of the **So. Calif. Ballet** were guest stars . . . **Graham Johnson,** premier dancer of the **First Negro Ballet,** has returned from 5 mos. of concerts in England and Scotland. For his 1st appearance with the So. Calif. Ballet, Joseph Rickard (founder of both co's) is staging "Othello." **Noel Parenti,** has joined the So. Calif. Ballet.

Phyllis Moore's "Coppelia" was repeated at Torrance H.S. as a benefit for City of Hope. **Venita Louise** and **Reynolds Johnson** were guest stars . . . 50 pupils of **Winton & Diane Dance Studio,** Inglewood, were presented by LA Bureau of Music in a perf. for the Sawtelle VA Hosp.

Panaieff Dance Center is presenting week-end perfs. with guest artists . . . 11 recreational parks combined to stage mass-participation dances at Alondra Park, Lawndale . . . So. Calif. showed clearly during the sold-out 9-perf. run of Ballet Russe de Monte Carlo that **Alan Howard** is its favorite . . . **Dance Alliance** has elected **Larry Warren,** pres.

The world premiere of "Bontche Schweig" at Long Beach's 10th annual Jewish Festival showed it to be an opera for dancers. **Arthur Neeper** as Bontche turned in a strong perf. in choreography by **Robert Regger. Leah McIntire** as his wife, **David Lawrence** as her lover and **Dexter Taylor** as his son were featured in a cast of 20. All are pupils of **Audrey Share,** who contributed special choreography. **Valerie Jerou** led a trio of evil spirits and assisted.

John Dougherty

CHICAGO NEWS

American Ballet Theatre had its least auspicious engagement here since its origin. Tired dancers, poor program making and a new musical director contributed to the troubles. But the intrinsic merit of the repertoire and individual talents made for some high points . . . **Herbert Ross'** "Paean" was not a success. It was found tortuous, labored and too much concerned with being inventive. Though in costumes not made for movement, the dancers did very well . . . Newcomer **Violette Verdy** was lovely in everything she did, and **Royes Fernandez** left the town wishing he had much more to do. **John Kriza** had a big success. **Nora Kaye** was wonderful in "Winter's Eve," which is standing up well, thanks particularly to Kaye. Outside of the MacMillan ballet and 1 perf. of "Offenbach in the Underworld," Miss Kaye danced only pas de deux and seemed more like a guest artist. **Erik Bruhn** keeps adding to his wonderful reputation. Besides the classical roles which he graces like a god, he did 1 perf. as the Cadet in "Graduation Ball."

Yvette Chauvire, who has been guest ballerina with **Ballet Russe de Monte**

(continued on page 97)

DANCE SCHOOLS

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(continued from page 95)

Carlo, will not be with the co. when it dances in Chicago April 6-13.

Every Fri. night in March the Chicago Public Library showed programs of dance films free to the public. Among the items were the **Norwegian Ballet** in "The Magic Fiddle," "A Moment in Love" by **Anna Sokolow,** the **de Basil Ballet** in "Graduation Ball," **Martha Graham's** "A Dancer's World," the Danish "Little Ballet Girl," and films on **Kreutzberg** and Kathakali... **Eric Braun** and **Phyllis Sabold** arranged a fascinating lecture-demonstration for the **Chicago Dance Council.** Ballet, modern dance and a merging of the 2 vocabularies were illustrated. A well-trained group showed class exercises and followed with finished dances in every type of movement. **Jean Armin** illustrated classical variations, and **Alvin Schulman** was soloist in the modern section.

Chiquita & Johnson are currently at the Palmer House. **Antonio Jimenez** and **Pepita Martinez,** of the Jose Greco co., joined the new show at the Blue Angel. Also there are **Christian and Abilia Lamont** . . . **Paco Amaya,** brother of Carmen, is playing guitar for the Flamenco dancing of **Carmencita Torres** at the Gate of Horn. The informality which often follows the regular shows is the most fascinating part of the presentations—especially the sessions of pure "palmas," when the audience learns to clap the Spanish rhythms. *Ann Barzel*

HOLLYWOOD AND LAS VEGAS

Joe Paz, Roy Fitzell, Jerry Rush, Todd Miller featured in song and dance no's in the Shirley Jones-James Cagney pic, "Never Steal Anything Small" . . . **Cyd Charisse** back on the Metro lot for "The Party Girl," to be choreographed by **Bob Sidney. Patricia Denise** will dance-in for Cyd . . . **Charles O'Curran** completes the musical no's on the Elvis Presley-Carolyn Jones-**Lilliane Montevecchi** film,"King Creole," this month. Miss Montevecchi has refused offers from Las Vegas, but she's anxious to do a legitimate show. **Fred Hansen, Patti Whorton, Jack Mattis** and **Joyce Horne** dance with Elvis.

Nick Castle will stage the new **Danny Kaye** musical, "Five Pennies" (life of Red Nichols) at Paramount . . . **Big Dora** is the name of the dancing bear seen with Yul Brynner in "The Brothers Karamazov." Dora does the waltz, gavotte and polka. Her salary is $125 a day . . . **LeRoy Prinz** has received the Golden Globe Award for outstanding choreography in Warner Bros.' "Sayonara." Prinz assists Jerry Wald in the Oscar presentations at the Pantages Theatre . . . **Bill Foster** will choreograph the Pat Boone-**Mitzi Gaynor** film, "Mardi Gras," for 20th Cent.-Fox in early summer . . . Universal-Int'l is slowly turning over to the TV market, and Universal choreographer **Kenny Williams** will be using dancers on numerous beverage and automobile commercials.

Ernie Richmond will stage the big show for the Screen Writers' Dinner. Ernie has selected **Buddy Bryan, Gretchen Hauser, Bob Calder** and **Jean Goodall** for a big commercial dealing with physical fitness . . . **Olga Lunick** in great demand with the ad agencies, as her unique choreographic touch more than satisfies the sponsors . . . **Roy Fitzell** and **Nancy Kilgas** have teamed up for a local sponsor . . . **Jack Baker** will stage 2 more TV shows for Bob Hope this spring . . . **Roland Dupree** has signed **Bill Chatham** and **Jerry Antes** for the Rosemary Clooney TV show through June.

The dance act of **Anthony, Allyn & Hodges** now appearing at the Cocoanut Grove . . . The Don Sheffey Show at the Cabaret Concertheatre features the **Jeni LeGon Dancers,** and **Alan & Phyllis Sues** . . . **Beatrice Allan,** ex-partner of **Barry Ashton,** has divorced film producer Jed Harris . . . Please note that 2 Academy Award nominees, **Diane Varsi** and **Russ Tamblyn,** are dancers. Their dramatic portrayals in "Peyton Place" won them these honors. Miss Varsi is studying classical ballet between films, and Tamblyn has just returned from London, having completed "Tom Thumb," choreographed by **Alex Romero** . . . The recent Jerry Lewis TV show from Las Vegas imported **Ila McAvoy, Joyce Horn, Gretchen Hauser, Maurice Kelly, Jack Mattis, Jimmy Brooks, Patti Thomas** and **Mark Alden** for the big **Nick Castle** rhythm no's . . . Congratulations to comic Sid Miller and dancer **Iris Burton** on **Barry Lee Miller.**

LAS VEGAS: The Sahara presents "Around Show Biz in 60 Minutes," starring **Dan Dailey,** directed by Dailey, and featuring the dancing of **Les Clark, Jimmy Cross** and **Camille Williams. Sonja Shaw** handles the production no's which frame the show . . . **Joan Michaels, Sylvia Nunes, Jo-Bee Ayres, Vickey Paige, Sandy Gregg** and **Peg Lynch** have joined the **Dorothy Dorben Dancing Dolls** at the **Riviera** . . . At the Dunes, the **Dior Dancers** (direct from London), **Carol King** and the **Five Fredonias** highlight the big show with choreography by **Mme. Kamarova** . . . Monte Proser's Tropicana is SRO for the next 4 weeks. Jayne Mansfield stars in the lavish show, and is supported by 4 great dancing talents, **Elaine Dunn, Dante D'Paulo, Lisanne Truex** and **George Chakaris. Earl Barton,** who choreographed this big musical, has been re-signed by Proser for another big desert extravaganza. *Roy Clark*

NEWS FROM DENMARK

To those with happy recollections of the 1948 production of **Fokine's** "Le Spectre de la Rose," the new revival at the Royal Theatre was somewhat disappointing. Directed by **Hans Brenaa,** the ballet offered a fine perf. by **Kirsten Petersen,** and a technically stunning one by **Flemming Flindt.** Emotionally, however, this long-awaited production left much to be desired. Flindt was unable to convey any sense of sensual mysticism so indispensible in this most romantic of ballets. The audience chose to rejoice at the great technical abilities of this young dancer, who responded with 2 perfect leaps through the window.

Mona Vangsaa scored a moderate success with her 1-act ballet, "Spektrum." Inspired by the late-romantic music of the Scriabin Piano Concerto, she told the "modern" story of a young girl and her various love affairs until she finally settles down with the right man. The ballerina's 1st attempt at choreography shows enough originality to encourage her to further efforts, though her indebtedness to **Robbins** and **Cullberg** is obvious. Kirsten Petersen was excellent in the lead, and among her suitors **Henning Kronstam** was impressive.

The **Inge Sand** group of Royal Danish dancers is scheduled for several perfs. at Bath, England, this summer. Premiere is June 2. Afterwards the co. will appear on London TV . . . "Opus 13," **Frank Shaufuss'** ballet to Richard Strauss music, will debut in early May, just in time for the ballet festival. *Sven Sorgenfrey*

AUSTRALIAN DATELINE

During the Sydney lap of their 6-mos. Australian tour, **Luisillo** and his **Spanish Dance Theatre** played to favorable press and apathetic attendance. But those who attended were enthusiastic to the point of cheering. Luisillo's dramatic approach to Spanish dance is an innovation here.

Beth Dean premiered her ballet, "G'day Digger" Feb. 11 in Sydney. With score by John Antill, the work had an Australian theme ("diggers" are Australian soldiers), and the dance style was non-balletic. Another innovation for Australia was the use of "musique concrete" for one of the scenes. After the premiere, the work embarked on a 6-mos. Australian tour. Featured dancers are **Valrene Tweedie,** Beth Dean, **Colin Fitzgerald, Alex Crether, John Sherwood** and **Carl Randall.**

French dancer **Robert Pomie,** recently dismissed from (and about to sue) the **Borovansky Ballet,** plans a new co. of 12 girls and 6 boys and repertoire of 10 ballets. Borovansky lead dancer **Kathleen Gorham** and Pomie have announced their engagement . . . **Peggy Sager** did not reach New Zealand with the Borovansky Co. She was taken from the boat for an emergency operation.

NYC Ballet opens in Sydney Apr. 17. It is preceded by 4-week run of "Cherry Blossom Show," a Japanese extravaganza with 60 girls in the corps. *Beth Dean*

Presstime News

LONDON DATELINES

The most ballyhooed ballet of our time, **Francoise Sagan's** "Le Rendezvous Manque," finally hit town—with all the force of a spent squid. It was welcomed by shrill screams of public apathy. The premiere was the London's lushest in years; the mink set were there, the eggheads were there, even the critics were there. A brocade-encrusted Liz Taylor mingled with an audience running the gamut from girls in slacks to boys in perms right up to the trapezes of haute-couture and the sad sacks of fashion.

The only anybody who was anybody who couldn't turn up was **Vladimir Skouratoff**, the ballet's star, and his place had to be taken by co-choreographer **John Taras**. I don't know what NY will make of this "shocking" ballet; London, with me enthusiastically included, thought it rock bottom.

The next day, Feb. 19, the **Royal Ballet** opened after their American tour, and also the **Ukranian State Cossack Co.** opened a 2-week season. The Russians were terrific, completely restoring our somewhat battered faith in the power and universality of folk dancing. Less slick than the **Moiseyev Co.**, these Cossacks had a vitality and charm all their own. Many dances featured prodigious virtuosity, with the magnificent leaps and spins we have come to expect from the Russians. The well-balanced program was all dancing, wtih no orchestral or choral interludes. Their success caused a return booking of 3 weeks beginning Mar. 19, following a short tour.

The Royal Ballet led off their season with **Ashton's** "Sylvia," showing **Fonteyn, Somes, John Hart** and **Alexander Grant** in the leads. The co. showed itself to be in good shape, far less tired than it is usually after a trans-American tour. The work was also danced by **Nadia Nerina** and **Philip Chatfield**. The part gives full scope to Nerina's beautiful technique. On Feb. 25 the **Cranko**-Britten "Prince of the Pagodas" was re-introduced. Despite its ingenuity, it does not wear well.

One of the main attractions was the return of **Robert Helpmann**, his 1st season in ballet since 1950. Basic requirement for a dancer, I feel, is an ability to dance. Even in his heyday Helpmann was more remarkable for the theatricality of his personality than mastery of technique. Never having been much of an admirer of his Rake, in **De Valois'** "The Rake's Progress," I do not think it has changed much. His portrayal of Dr. Coppelius received almost universal acclaim, yet to me his over-burlesqued and grotesque conception of comic acting appeared to throw out the balance of "Coppelia." It must be admitted that he gave a lot of innocent fun to a lot of innocent people. The majority of critics have been respectfully luke-warm, with some showing a distinct skepticism—which would have been most unusual 10 years ago.

More significant, dance-wise, have been the fine revivals of 2 vintage Ashton ballets, "Scenes de Ballet" and "Daphnis and Chloe."

Britain's other prima ballerina, **Alicia Markova**, is appearing as guest artist with the Italian Opera Co. In "William Tell" and "The Pearl Fishers," she achieved her by now customary operatic feat of making away with the press notices. In both she was partnered by the distinguished Danish premier dansuer, **Borge Ralov**. On Feb. 11 Markova went to Buckingham Palace to receive the decoration of C.B.E. from the Queen. It has also just been announced that Markova will be guest ballerina with London's **Festival Ballet** during their long summer season at Royal Festival Hall.

A new orgn. called **The Sunday Ballet Club** has recently been formed in London, and was due to give its 1st perf. at the Wyndham's Theatre March 23. Backed by all the biggest names in British ballet, it aims to provide a testing ground and showcase for new choreography. *Clive Barnes*

NEWS FROM CANADA

More dance innovations for CBC-TV. The French-English "Concert Hour" series premiered a half-hour ballet called "Le Porte-Reve" ("The Dream Charm") choreographed by French-born **Michel Conte**, one of Canada's youngest choreographers. Libretto was by Eloi de Grandmont and the resourceful and melodious score by Clermont Pepin. The promising choreography was well danced by **Thomas Scott** and New Yorker, **Marlene Dell**.

Ballet teacher **Ludmilla Chiriaeff** has been responsible for a series of lectures for young viewers on the Sat. Aft. CBC-TV Youth Concerts. Mme. Chiriaeff has also imported Diaghilev-veteran **Nicolas Zverev** to teach and choreograph for her Grands Ballets Canadiens Co.

Benjamin Harkarvy, who resigned as Director-Choreographer of the Royal Winnipeg Ballet after completing a 9-perf. season, returns to Winnipeg in Apr. for 13 live, weekly programs on CBC-TV. He will choreograph, write the script and do the narration for a 15-min. ballet on each half-hour program. A co. of 10 will perform. Harkarvy left the Royal Winnipeg Ballet, as did Musical Dir. Richard Warnick, in protest against the fact that the co. has no business manager. Dancer **Arnold Spohr** now directs. *Francis Coleman*

NEWS FROM SPAIN AND PORTUGAL

BARCELONA: The **De Cuevas Co.** is coming here in May after all, despite the co's flop in Madrid last Oct. . . . **Roberto Iglesias & Co.** have left for Puerto Rico, where they open their Amer. tour under the Hurok banner . . . The well-costumed and well-trained group, **"Les Garin,"** formed by **Jesus, Pressen and Consuelo Garin**, left for a year's tour with Italian impresario Luigi Ivaldi . . . Another group, under the direction of playwright Juan German Schroeder, is headed by **Jose de la Vega, Emma Maleras** and **Pastora Martos**, and has been booked by the Jeunesse Musicale de France for a long tour . . . The 1st appearance in Europe of **The American Negro Jazz Ballet**, directed by **Archie Savage**, was a hit, and several European impresarios have come to Barcelona to see the co.

MADRID: **Leonide Massine** will dance the Spectre in his new version of "El Amor Brujo" for **Antonio**. With **Rosita Segovia**, they will dance the work in the film to be made here by Michael Powell. **Ludmilla Tcherina** is starred . . . Antonio & Co. will be at the Granada Fest.

LISBON: The Tivoli Cinema continues to present ballet matinees to great public response. Early in March there were 3 perfs. by **Michel Renault & Liane Dayde** (in pas de deux they danced in Moscow), and **Christiame Vaussard, Josette Amiel** and **Boris Trailine**. *Luigi Gario*

NEWS FROM FRANCE

A closing and an opening marked the Feb. scene in Paris. The closing was the temporary one of the Paris Opera, where the corps de ballet and stagehands were on strike. Provisional perfs. were eventually arranged using stars and soloists, without sets . . . The opening was that of the **Roland Petit Co.** Among the works presented, none could eclipse "Carmen." "Counterpoint" was an abstraction ill-suited to Petit's choreographic bent, influenced by **Jerome Robbins**. More successful was "The Rose of the Winds." In it Petit performed a melancholy sailor; **Zizi Jeanmaire** displayed expressiveness and authority in the double role of a siren metamorphosed into a lame barmaid. The Darius Milhaud music lacked breadth and did not support the choreography, depriving it of hoped-for development. "The Lady in the Moon," danced by **Veronika Mlakar**, was an unpretentious sketch to sprightly music by Jean Francaix. Along with **Dick Sanders**, Petit was an amusing can-can dancer . . . Back from Moscow and 5 years of study at the Bolshoi Inst. of Choreography, the young Polish teacher, **Leon Anlen**, demonstrated his rare teaching gifts in Paris. Among his assignments was a lecture at the University of Dance . . . May and June will find **Yvette Chauvire** and **Claire Sombert** in So. America, and in Aug. they go to Germany. A film has just been made of Babilee's ballet, **"La Boucle."** *Marie-Françoise Christout*

GREAT MOMENTS IN DANCE

ONE OF THE GREATEST MOMENTS IN AMERICAN DANCE HISTORY WAS ISADORA DUNCAN'S FIRST NEW YORK CONCERT FOLLOWING HER EUROPEAN TRIUMPH.

It is 8:30 p.m., November 9, 1909. To the capacity crowd at New York's Metropolitan Opera House, the symphonic music on tonight's program is nothing new. But what can be *performed* to it? This overture that conductor Walter Damrosch leads so enthusiastically . . . does it introduce opera? . . . ballet?

The rising curtain answers. Onto an almost barren stage comes the lone, lovely figure of a woman, draped in a gossamer-thin classical Grecian costume, her arms and legs uncovered, her feet bare. Isadora Duncan begins to dance, with a freedom and exhilaration the delighted audience has never known in ballet; the score is only a loose frame for her improvised steps, poses, miming — inspired by the ways of the ancient Greeks. Following them, Isadora Duncan dances what she feels in herself, dances to her own body's natural rhythm and impulse. This San Franciscan first has had to hypnotize Europe before America would take her seriously; now the "Met" begs her to repeat two dances, to add two more.

Isadora Duncan — criticized, misunderstood, worshipped — exerted an influence far beyond dance. Today's sculptors, poets, painters, writers, and composers, too, owe Isadora Duncan much — because half a century ago she dared to be new, dared to seek the unexplored or forgotten paths of artistic expression.

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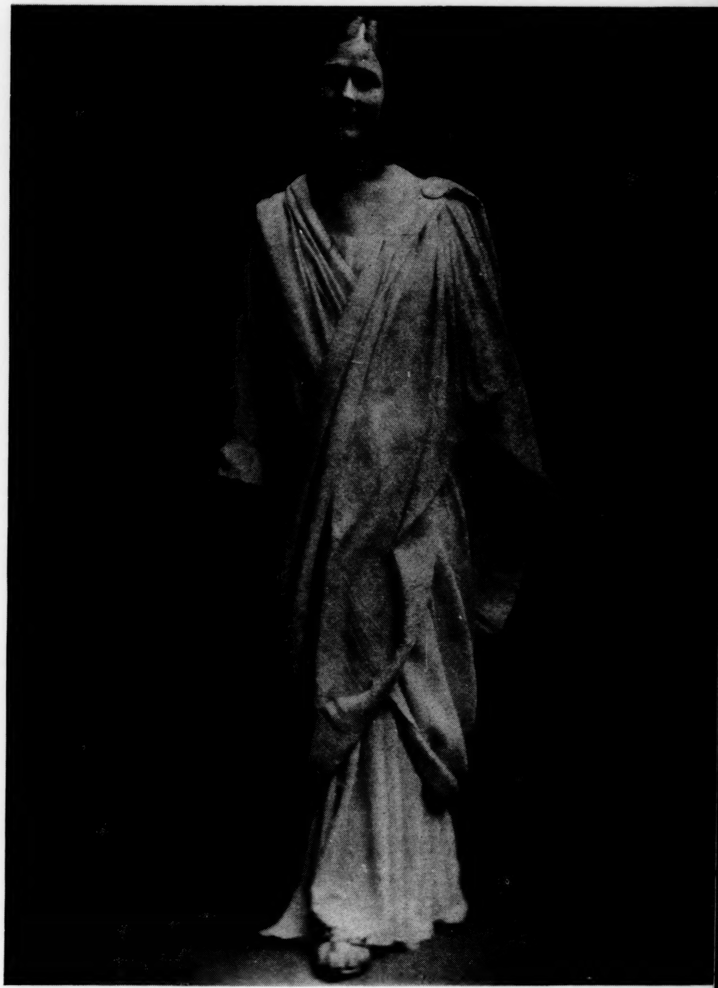

Isadora Duncan, as she appeared at the height of her career, in the classical Grecian costume that was her symbol.

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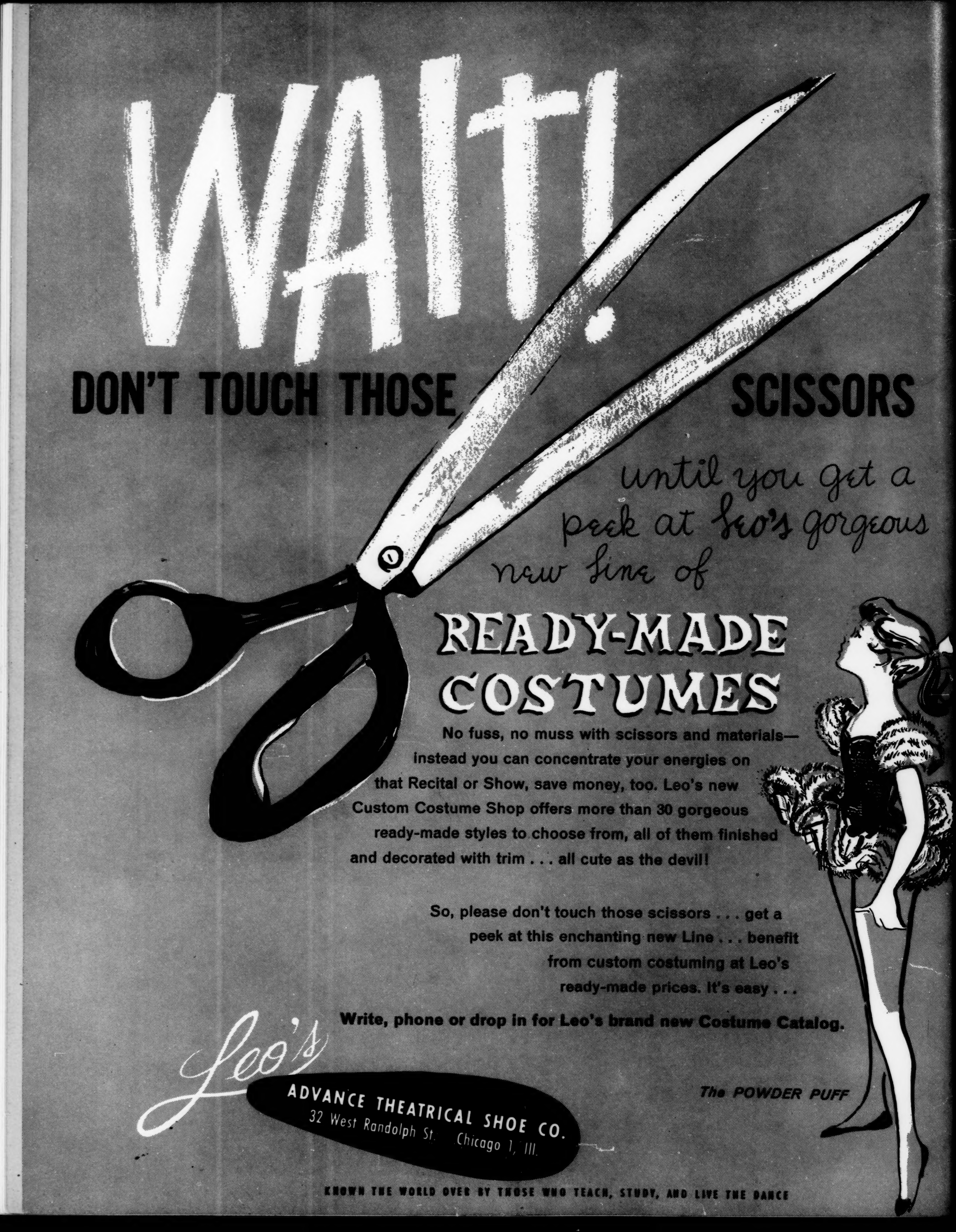

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